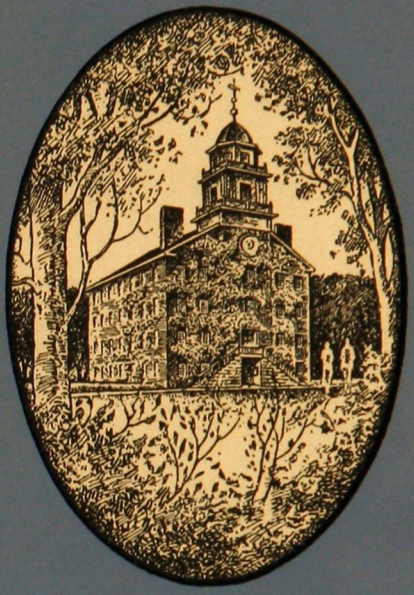
MIDDLEBURY COLLEGE BULLETIN
MIDDLEBURY, VERMONT
MARCH, 1938



The Romance Language Schools

FRENCH ITALIAN SPANISH

The School of German

MIDDLEBURY COLLEGE BULLETIN
Number 7 MARCH, 1938 Volume XXXII

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The Middlebury Language Schools

Summer Sessions of 1938

History The Middlebury Language Schools were the pioneers in the development of segregated, specialized summer schools for the study of modern languages in this country. The German School was founded in 1915, followed by the French and Spanish Schools in 1916 and 1917 respectively. These schools represented a distinctive contribution to educational progress in America, and quickly won for Middlebury an international reputation. In 1920, the English School was begun on a similar pattern, and has prospered in its mountain setting, twelve miles away, at Breadloaf. The German School, discontinued in 1918, was reopened in 1931 and located for greater isolation not on the college campus, but in the neighboring village of Bristol. In 1932, the Italian School was added to the two other Romance Language units on the Middlebury Campus.

The Idea The Middlebury Language Schools stand for the thorough preparation of language teachers through improved methods of teaching, a mastery of the spoken and written language, and an intimate knowledge of the life, customs, institutions, literature and history of the foreign country. Success hinges upon the consistent enforcement of the Middlebury idea—the segregation of students from contact with English; the concentration of the work of each student upon the foreign language; the exclusive use of the language in and out of classroom; and the careful supervision and coordination of courses to meet the different needs of all students. Each school has its separate residences and dining halls and a faculty of native instructors. For the seven weeks of the session, the foreign language is the sole medium of communication in work and play. *No elementary courses are offered, and from the day of arrival, students are pledged to speak the foreign language.*

Academic Status The work of the Middlebury Language Schools has attracted increasing interest from American educators. Among the students enrolled every summer are to be found college professors, heads of departments, and deans of university schools; besides teachers, heads of departments, and principals of secondary schools. The summer of 1937 brought students from forty-seven different states and countries,

including Colorado, California, Oregon, Louisiana, Texas, Florida. Two hundred forty-six colleges and universities were represented. Over eighty-four per cent of the students held baccalaureate degrees, and one hundred fifty-two students held the Master's Degree or the Doctorate. The majority of the students are candidates for advanced degrees. Seventy Master's degrees were awarded in August, 1937.

A Good Investment The value of the training is recognized by school boards and institutions employing language teachers to such a degree that not infrequently they defray or contribute toward meeting the expenses of teachers attending the Middlebury Language Schools. As compared with foreign travel, a session at one of the Middlebury schools is more economical, provides courses better suited to the needs of American teachers, and gives an uninterrupted and intensive training which is not found in foreign institutions. Neither in foreign travel nor resident study abroad can the student find courses in professional technique and a concentrated training in the foreign language comparable to those in the Middlebury Language Schools. At the same time, such study furnishes the indispensable preparation for later travel in the foreign land.

Location The Middlebury Language Schools are located in a lovely Vermont countryside, at the foot of the Green Mountains, and about twenty miles from Lake Champlain. The Romance Language Schools occupy the campus of Middlebury College, founded in 1800 and still one of the most charming of New England colleges. The life of the German School centers around the quaint village green of Bristol, twelve miles away and nearer the mountains. The summer climate is delightful, clear dry breezes, cool nights, with sufficient rain to keep the meadows and woods richly green and soft. Among the memories of students who have spent a summer here are pictured many scenes of Vermont mountains and forests, valleys with their winding rivers, the hollows among the hills where the lakes lie, the Adirondacks, pink-tipped in the morning sun, or the purple hills of the eastern range slowly darkening in the twilight.

Atmosphere The central purpose of the Schools is to make everything about the life of a student during his stay contribute as richly and as pleasantly as possible to the thing for which he came, the mastery of the language. Similarity of aim among students coming from widely separated sections of the country fosters good comradeship and an *esprit de corps;* while constant social intercourse with instructors at the dining tables, in songs and games, on hikes and picnics, no less than in the classroom, brings both inspirational and intellectual stimulus. Any language pursued under

Going to Chapel

such conditions quickly becomes a subjective element in the life of a student. A high ratio of instructors to students is maintained, approximately one to eight.

Recreation No college in the East offers more attractive opportunities for out-of-door recreation than are found at Middlebury in summer. The program of studies is so arranged as to leave late afternoons and Saturdays free. Groups of students frequently spend an afternoon at a lake side or hiking in the mountains. Party lunches are provided at a reasonable charge. Among the most enjoyable features of a summer's sojourn at Middlebury are the campfire suppers and informal picnics of these friendly groups. Unusual opportunities are afforded by the Battell Forest of 15,000 acres, belonging to Middlebury College. Week-end hiking parties on the celebrated Long Trail of the Green Mountains have been popular. Students wishing to participate are reminded to bring their hiking outfits. Swimming may be enjoyed at Lake Dunmore, or at Bartlett's Falls in Bristol. The tennis courts on the college campus are reserved for the use of those students and instructors of the Summer Session who pay a fee of $3.00 for the entire Session. There is an excellent golf course within walking distance of the campus, which Summer Session students may use at small charge. At Bristol, tennis courts have also been placed at the disposal of the school, and a golf course is within easy reach.

Good automobile roads provide opportunity for trips into rural Ver-

mont, to Lake Champlain, Lake Dunmore, Mount Mansfield, Ticonderoga, Ausable Chasm, the Adirondacks, Lake Placid, Lake George, and the White Mountains, any of which can be visited in a day's trip.

Admission In all the Schools students may enter without examinations and without being candidates for degrees. It should be noted, however, that the Middlebury Language Schools are, by reason of the students attending them and the nature of the courses given, essentially graduate schools requiring the highest degree of application and study.

No student will be admitted unless his qualifications are approved by the Dean, and the right is reserved to place all students in the classes best suited to their advancement. Preference for admission will be given to teachers of the language and graduate students preparing to teach. Undergraduates are required to submit special recommendations from their professors, indicating adequate preparation.

No student will be admitted to the Schools unless he is able and willing to use only the foreign language, during the entire session, even in the individual dormitory rooms. This rule, which has become a cherished and unique tradition of the schools, and which is a fundamental of the Middlebury method, goes into force from the moment the student enrolls. Students may, of course, use English in their dealings with the people of the village, but even in these cases, students are not supposed to speak English to each other. This rule holds good for all picnics and excursions. At the opening of the schools, each student will be required to sign a formal statement, *pledging his word of honor* to observe this rule of no English. The Dean reserves the right to dismiss from the school students who willfully break this rule. Only the Director or the Dean may grant temporary release, upon occasions which may warrant it.

Cooperation The Middlebury Language Schools maintain the closest cooperation with each other. An enrolled student may audit any courses in his own school, or in any of the other schools, without extra charge. He may also enroll for credit in courses in another school on payment of a nominal fee, if by reason of his proficiency, he receives the consent of the Deans of both schools. (See page 12.) By special arrangement, a student enrolled in one school may be permitted to take part or all of his meals in the dining hall of another school. Permission must be secured from the Deans of both schools, and the student should state his wish when reserving accommodations, in no case later than the end of the registration period. It should be noted, however, that because of the distance involved, such arrangements are more difficult between schools on the Middlebury campus and the German School at Bristol.

Music Studio

The special beginners' course in Italian will again be offered. It is not open to members of the Italian School, and so constitutes no violation of the Middlebury requirement that students be able to speak the language of their school. The course is offered at no extra charge to members of the French, Spanish, and German Schools who are interested in acquiring a knowledge of Italian, either for teaching or as a tool for their graduate study. Since it is not always possible for high school teachers to attend a beginning Italian course during the winter, they are urged to take advantage of this opportunity. For a detailed description of the course, see page 52.

Courses in Romance Linguistics and in Methods of Teaching Modern Languages will also be offered, in English, without extra charge, to students in all the Language Schools. See pages 36 and 32.

Music Center This summer, the Middlebury Music Center will be opened on the college campus. It will offer courses in musical theory and practice, both instrumental and vocal, under the direction of leading musicians. The members of the staff are chosen for their skill as teachers, as well as for their artistic talent. Detailed information about the school will be gladly sent on request.

The Music Center will participate in the reciprocal arrangement described above for the Language Schools. On permission, a student enrolled in the Music Center may audit courses in any of the Language

Schools without extra charge, or enroll regularly on payment of an extra fee of $10 per course. Likewise, a student in a Language School may take work in the Music Center if by reason of his language proficiency, he receives the consent of his Dean. The intimate relation between music and the modern languages indicates that such cooperation will be most fruitful. A bulletin of the Music Center will be sent on request.

Credits Students who desire credits must indicate that fact when they register, and, if candidates for a Middlebury degree, they must present evidence of their qualifications before their work will be counted, either for baccalaureate or advanced degrees. An official transcript bearing the seal of Middlebury College will be issued upon application to the Recorder of the Summer Session. This transcript will note the names of courses, grades attained, and credits earned. A fee of fifty cents will be charged for all copies after the original. No certificates will be given for attendance, and none to students who do not take the final examinations.

Not more than six credits may be gained by an undergraduate at a Summer Session, and not more than eight credits by a graduate student. No student will receive credit who has completed less than the full session (thirty classroom exercises, per course, not including examinations). (See pages 39, 55, 69, and 86.) A graduate student must receive a mark of "B" in a course in order to obtain credit for that course. The undergraduate passing mark is "C," subject to the regulations of the student's own college.

One credit or point is equal to one semester hour, that is, one recitation a week during a semester, or fifteen class exercises. Each Summer Session course meeting daily (five times a week for six weeks) is equivalent to two semester hours.

Examinations In each school the last days of the session are devoted to the final examinations. They are required of students who desire credits, certificates, or recommendations, and it is advisable that all should take them.

The Master's Degree Candidates for a Master's Degree must hold a baccalaureate degree from some college approved by the Committee on Graduate Work.

To obtain the degree of Master of Arts at Middlebury College, thirty credits are necessary. Twenty of the thirty credits must be earned at Middlebury College. Thirty credits may be gained by proficient students in four Summer Sessions. Students with six or more credits accepted

from other institutions may complete their work for the Master's Degree in three sessions.

The Committee on Graduate Work (Prof. H. G. Owen, chairman) will pass upon the credentials and courses of candidates for the Master's Degree. Students desiring to transfer graduate credits earned at other institutions should present them to the Dean of their school for recommendation and transmission to the Committee on Graduate Work.

Study in a foreign country in approved summer courses may be counted toward the M.A. Degree from Middlebury. Each individual case must be approved by the Dean, and sanctioned by the Committee on Graduate Work. Six credits may be allowed for an equivalent of ninety hours of class exercises followed by examinations. Six credits is the maximum allowed for a summer session of foreign study. In any case, twenty credits for the M.A. must be gained at Middlebury College.

Students desiring to count credits taken at Middlebury toward degrees to be secured elsewhere should obtain permission to do so from the institution to which they wish the credits transferred.

Degrees are conferred both at Commencement and at the Summer Session following the completion of the work. A fee of $15 is required for the diploma.

The Degree of Doctor of Modern Languages Besides the Master's Degree, the Middlebury Summer Schools now offer an advanced degree: Doctor of Modern Languages (D.M.L.). The principal requirements are:

1. The Master's Degree, with a language major, from some recognized university.

2. Residence at Middlebury College equivalent to five year-courses or thirty credits. This will ordinarily require four summers' residence, but the basis of the requirement is chiefly the fulfillment of a program, not merely a given total of points. The student will be required to complete the main lines or groups of the curriculum—Philology, Stylistics, Phonetics, Literature, Civilization and Teaching Methods.

3. Two semesters' residence in the foreign country of the major language. This time should be spent in study in approved courses amounting to twelve hours a week (or twenty-four semester hours) of class exercises, or equivalent research. The work must be done according to a plan previously approved by the Dean of the respective school, and the final results must also be approved by him. Work done in a foreign country prior to the student's enrollment as a candidate for the D.M.L. cannot be accepted. Summer Sessions may not be substituted for this requirement of two semesters' foreign residence.

4. A major language.
   a. A thorough knowledge of and the ability to use the spoken and written language, tested by an oral and written examination.
   b. A thorough study of and training in phonetics. Candidates will be required to do one summer's work in a phonetics laboratory, and to write a report on their research.

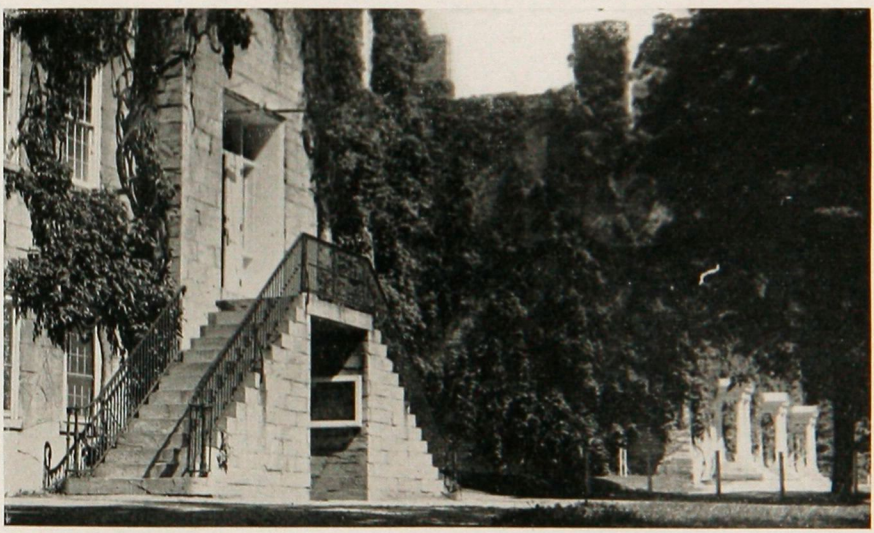
c. A scientific study of modern methods of teaching foreign languages. Besides attendance in the courses of methods at Middlebury, candidates will be required to teach at least one year under supervision. Statements will be requested from superintendents of schools, heads of departments, and others as to the success of the candidate's teaching and professional ability. No student will be granted the D.M.L. who cannot be unqualifiedly recommended as an experienced and successful teacher of the language.

5. A final oral examination conducted entirely in the major language, before a board including native members of the faculty; this examination to cover all elements of the candidate's preparation—phonetics, pedagogy, literature, etc. (This training should include a certain amount of philological preparation—Phonology, Morphology, etc. These subjects should be studied primarily with the idea of the help they may afford to the knowledge and teaching of the modern languages.)

6. A minor language (preferably a Romance Language). This will be tested by an oral and written examination. The candidate's knowledge of the language should be sufficient at least to teach successfully the intermediate courses in the language.

7. A reading knowledge of a third modern language. For majors in a Romance Language, a reading knowledge of German is required.

8. A dissertation written in the major language. This dissertation, which should approximate 35,000 words, is intended to prove a thorough and understanding study of some subject, literary, phonetic, or pedagogical, which is worth a careful study. It must embody considerable original work and reflection, must show a mastery of the field, clearness of thought and must be written in correct and easy style. The subject must be chosen and the preparation continued under the guidance of some member of the Middlebury faculty.



Old Chapel

Offices The Summer Session enjoys the full use of the buildings and grounds of the College. The office of the President is on the second floor of the Old Chapel. The office of the Director of the French School is on the first floor of Forest Hall, and that of the Dean is on the first floor of Le Château. The office of the Dean of the Spanish School is in Painter Hall. The office of the Director of the Italian School is in Hillcrest. The offices of the Director and Dean of the German School are at the Bristol High School.

Living Accommodations At the Romance Language Schools on the Middlebury Campus, students are accommodated in the college dormitories and board is provided in the college dining rooms. All rooms are completely furnished by the college; blankets, sheets and towels are supplied. Arrangements for personal laundry may be made after arrival, with the matrons of the halls of residence.

At the German School at Bristol, students are accommodated in private homes near the school; board is provided at the Bristol Inn, which is also the center of the school's social life.

Opening of the Session The Romance Language Schools at Middlebury will open the Session of 1938 on Friday, July 1, and will continue until August 18th. August 15 and 16 will be taken for final examinations. Classes are conducted five days in the week.

The houses of residence will open to receive students on Friday, July 1, and lunch will be served at 12.30 p. m. No guests can be received earlier. All houses will close after lunch, Thursday noon, August 18, and no guests can be accommodated after this time.

On Sunday afternoon, July 3, at five o'clock, the formal opening of the Session will be held at Mead Memorial Chapel. The students of all the Romance Language Schools are requested to be present at these exercises. President Moody will welcome the students and introduce the visiting professors.

The German School at Bristol will open its session on Monday, July 4, and will continue until August 18. The opening exercises will be held Monday evening, July 4. The houses of residence will be open to receive students on Monday, July 4, and the first meal will be served at 6.30 p. m. No guests can be received earlier. All houses of residence will be closed after breakfast, Thursday, August 18, and no guests can be accommodated after this date.

Registration of Students It is important that immediately upon arrival students should consult the Director or Dean of their school in regard to the definite selection of courses.

At the Romance Language Schools, the Deans will be at their respective offices from 9 a. m. to 12 m., and from 2 p. m. to 5 p. m. Friday and Saturday, July 1 and 2. Immediately after this consultation, the students should register at the office of the Secretary of the Summer Session in Old Chapel.

At the German School, the Director and Dean will be at the school library in the Bristol High School on Monday, July 4. Immediately after this consultation, the students should register with Mrs. Powell of the Summer Session office, who will be at the German School library after 4 p. m., Monday, July 4.

In all the schools, late registration after the first day of instruction will be accepted only on special permission secured in advance from the Dean, and will be subject to a fine.

For further information concerning arrival and registration, see pages 44, 56, 73, 85.

Fees The following information about fees should be carefully noted:

French In the French School, rates vary according to the houses of residence and single or double occupancy of rooms. The inclusive fee for registration, tuition, board and room will be from $200 to $245. Nearly all the desirable single rooms may be secured at $235, while a large number of comfortable double rooms are listed as low as $210.

Italian Rates in the Italian School will vary according to the room reserved, from $200 to $230, for registration, tuition, board and room. Hillcrest and the Delta Kappa Epsilon fraternity house will be used.

Spanish A uniform charge of $225 covers registration, tuition, board and room, in the Spanish School. Rooms in Hepburn will be reserved in the order of application.

German A uniform charge of $215 covers registration, tuition, room and board at the Bristol Inn, for the period of the session. Rooms will be assigned in order of application, the most desirable rooms being given to those students who make early reservations.

Room Deposit Since accommodations are limited, it is advisable that room reservations be made as early as possible. Rooms will be held without charge prior to April 15, after which date a retaining fee of $15 is required. This fee will be credited on the student's account at the opening of the session when the balance of the account is payable. In case of cancellation before May 15, the fee will be refunded. In case of cancellation after May 15 and before June 15, it will be credited to the student's account for the following year, but for that year only. If the reservation is cancelled after June 15, the fee will be forfeited. Correspondence regarding room reservations may be addressed to Miss Virginia Ingalls, at the Summer Session Office.

Non-Resident Students The tuition fee for students rooming outside is $110. Such persons may be boarded in the dining halls, if there is place for them, at $85 for the Session.

Auditors All courses are open to visiting at any time by students regularly enrolled in any of the Language Schools. Such auditors are not entitled to take part in the class discussions, nor to receive attention from the professor. Persons who are not members of these schools may enroll as auditors under the above conditions, on payment of a fee of $10.00 per week, with a maximum of $40.00 for four weeks or more. Auditors are also entitled to attend social events and evening entertainments. To enroll as a regular member of a course, a student must pay the full tuition charge.

Other Schools A student registered in one of the Language Schools or in the Music Center may, on permission, enroll for credit in courses in another of the Schools, on payment of an extra fee of $10 per course. Such additional enrollments will be received at the end of the first week of classes. He may also be permitted to take part or all of his meals in the dining hall of another school; such an arrangement must be requested during the registration period. See page 5.

Late Registration Fine Students registering after the first day of instruction will be required to pay a fine of $3.00 for the first day and $1.00 additional for each day during the week, after which no registrations will be accepted.

Transcript Fees An official transcript bearing the seal of Middlebury College will be issued without charge upon request to the *Recorder of the Summer Session*. This transcript will note the names of courses, grades attained, and credits earned. No certificates will be given for attendance, and none to students who do not take the final examinations. A fee of $.50 is charged for each additional transcript, bearing one summer's credit. A fee of $1.00 is charged for transcripts covering credit of two or more summers.

Refunds Owing to fixed obligations for service, instruction, and maintenance charges, persons arriving late or leaving school before the close of the session, must not expect reimbursement of any charges for the unconsumed time. No allowances will be made for week-end absences.

Payments Students are urgently advised to avoid unnecessary delays and inconvenience by bringing all money for fees, board, and lodging, etc. in the form of money orders, express checks, or cashier's checks of an accredited bank. Checks should be made payable to Middlebury College.

Self-Help For scholarships and opportunities for service, see pages 46, 57, 74, 88.

Student Mail In order to insure prompt delivery of their mail, students in the Romance Language Schools should have all letters and other mail matter addressed to the house of residence to which they are assigned. German School students should have mail sent care of the German School.

Railroad Routes Middlebury can be reached from New York City or Boston by the Rutland Railroad. Students leaving New York or Boston in the morning will arrive in the afternoon. Night sleepers leaving New York or Boston arrive in the morning. Students on the route of the Delaware and Hudson can make connections on the Rutland Railroad at Rutland, Vt. Students from the West reach Middlebury via the New York Central changing at Albany, N. Y. for the Rutland.

German School students should buy tickets and check baggage to New Haven, Vermont, the next stop north of Middlebury. A bus to Bristol meets all trains.

The French School

THE FRENCH SCHOOL

PROFESSOR ANDRÉ MORIZE of Harvard University, Director of the Middlebury French Summer School since 1926, absent on leave for a part of last summer, will again be in personal charge of the Summer Session of 1938. He will be present during the entire session, devoting his time to teaching and conference with the students. M. Morize's stay in France was not only very pleasant and stimulating for himself, but fruitful in many new ideas and plans for the School. Mme Morize will again direct the musical activities.

The considerable increase in enrollment in recent years has required a much larger faculty. Professor Vincent Guilloton of Smith College, Acting Director last summer, is retained as Assistant Director; and Mme L. Gall-Bernot as Assistant to the Director. The above, with Dean S. A. Freeman, will constitute the officers of the School.

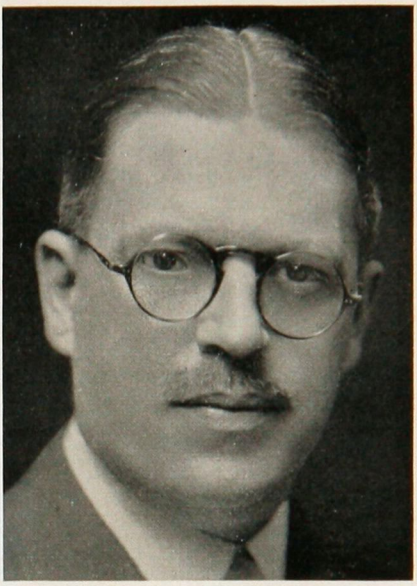
The School takes great pleasure in announcing the appointment of Madame Dussane, of the Comédie-Française, as the Visiting Professor from France. Madame Dussane is not only a great actress, she is a famous lecturer, an author crowned by the Académie Française, and a professor at the École Normale Supérieure de Sèvres—altogether one of the most distinguished figures in Paris today.

Other brilliant additions to the teaching staff are M. Louis Joxe, authority on international relations; M. Maurice Coindreau, of Princeton, author and translator; M. Jean Darbelnet, of the Lycée Condorcet; Mme Caro-Delvaille of New York, well-known lecturer; Mlle Odette Bélujon, expert in phonetics; M. Moulinot of the Conservatoire National de Paris, and others. Together with the larger part of last summer's staff, several popular teachers of previous summers will return: Mme Denise Perrier, M. Louis Landré, M. Louis Solano, M. Claude Bourcier, etc.

FRENCH SCHOOL STAFF

Direction

ANDRÉ MORIZE, *Director.*



Graduate of the University of Paris; Agrégé de l'Université; Litt. D., Middlebury College, 1925; Chevalier de la Légion d'Honneur; former fellow of the École Normale Supérieure; Professor, Lycée of Bordeaux, France, until 1913; Johns Hopkins University, Baltimore, 1913-14, Associate Professor of French Literature; served with the French Army, in an infantry regiment, as sergeant, lieutenant, and captain, 1914-17. In May, 1917, called to Harvard University as lecturer in Military Science and Tactics, and after the Armistice accepted a chair of French literature in the same university. Was made a full professor in 1924, chairman of the Department of History and Literature in 1931, and chairman of the Committee on Elementary Instruction in Modern Languages, in 1936.

Author of: *L'Apologie du Luxe au XVIII^e siècle; Candide* (Société des Textes français modernes); *Correspondence inédite de Montesquieu; Problems and Methods of Literary History*, Ginn & Co. Has also contributed numerous articles to the *Revue d'histoire littéraire de la France, Revue du XVIII^e siècle, Revue de Philologie Française*, etc. In 1918, gave a course of lectures at the Lowell Institute in Boston, and has since lectured extensively from coast to coast.

VINCENT GUILLOTON, *Assistant Director.*

Ancien élève de l'École Normale Supérieure; Baccalauréat; Licence-ès-lettres; au front 1915-1918, une blessure, Croix de Guerre; Agrégé de l'Université, 1921. Member of the League of Nations Secretariat, Interpreting and Translating Section, 1920; Précis-Writer to the Advisory Jurists' Commission, the Hague, July, 1920; Associate Professor of French, University of Syracuse, 1921-23; Summer Session, Cornell, 1923; Associate Professor of French, Smith College, 1923-29; Professor, 1929—; Summer Quarter, University of Chicago, 1929; Instructor, Middlebury French Summer Session, 1932; Acting Director, 1937; Assistant Director, 1935, 1938.

Author of articles in *Revue Anglo-Américaine; Modern Language Notes; The French Review; Smith College Studies in Modern Languages.*

STEPHEN A. FREEMAN, *Dean.*

A.B., Harvard University, 1920; A.M., 1921; Ph.D., 1923; Phi Beta Kappa; holder of American Field Service Fellowship, for study at Université de Lyon and Université de Paris, 1921-22; pilot and Lieut. (j.g.) Naval Aviation, 1917-

18; Instructor, Brown University, 1923-25; Professor of French and Dean of the French School, Middlebury College, 1925—; Vice-President, New England Modern Language Association, 1927-28, 1930-31, 1935-36; Member of Executive Council, Am. Ass'n of Teachers of French, and Sec'y-Treas. of Vermont Chapter.

Author of articles in *Education, School and Society*, etc.

Visiting Professor from France

MME DUSSANE.

Sociétaire de la Comédie-Française, Professeur d'Art Dramatique au Conservatoire National de Musique et de Déclamation, Professeur à l'École Normale Supérieure de Sèvres. Chevalier de la Légion d'Honneur.

Études au Lycée Lamartine, Paris; élève du Conservatoire National. Premier prix de comédie à quinze ans. Engagée immédiatement à la Comédie-Française.

A la Comédie-Française, a joué dans toutes les grandes œuvres du répertoire de comédie, Molière, Regnard, Beaumarchais, Musset, etc. Dans le répertoire moderne, a joué des œuvres de Courteline, Jules Renard, Jean Sarment, J. J. Bernard, etc. En 1935, a créé au Théâtre-Français *Madame Sans-Gêne*, qui vient de dépasser sa centième représentation.

Comme conférencière, s'est fait entendre en Angleterre, Hollande, Belgique, Luxembourg, Italie, Danemark, Suède, Norvège.

A Paris, donne régulièrement des séries de conférences à l'Université des Annales, et à la Société des Conférences (séries sur les Rôles de Femmes dans Molière; Les Héroines de Racine; Les Héroines de Musset; Comment nous vivons nos rôles; Comédiennes illustres; Clairon, Dorval, Rachel, Sarah Bernhardt, etc.) Outre son enseignement à Sèvres, Madame Dussane parle chaque année à la Sorbonne devant le groupe des étudiants de lettres et a donné de nombreuses causeries radiodiffusées.

"Visiting Professor," Middlebury French Summer Session, 1938.

Publications: *La Comédie-Française*, Didier-Privat, 1921; *La Querelle des Comédiens et des Poètes* (avec Tristan Derême), Le Divan, 1925; *La Célimène de Thermidor: Louise Contat*, Fasquelle, 1929; *Tartuffe*, éd. classique, avec préface et notes, Didier-Privat, 1932; *Le Comédien sans Paradoxe*, Plon, 1933; *Un Comédien nommé Molière*, 1936 (Couronné par l'Académie Française), *L'Avare*, éd. classique (sous presse); *Sophie Arnould*, 1937, Albin Michel.

Nombreux articles dans le *Journal*, *Comœdia*, *La Revue des Deux-Mondes*, *La Revue Hebdomadaire*, *La Revue Universelle*, *Le Figaro*, *Paris-Soir*, *Paris-Midi*, etc.

Instructing Staff

MLLE IRMA AVIZOU.

Brevet supérieur; Baccalauréat latin-grec; Certificat d'aptitude pédagogique, 1922; Licence classique nouveau régime, 1924; Professeur de collège, 1924-1926; Diplôme d'études supérieures classiques, Caen, 1927; Visiting Professor à Wellesley College, 1927-1928; Professeur à Baldwin School, Bryn Mawr, 1928-1934. Professeur à Kent Place School, Summit, N. J., 1934—; Instructor, Middlebury French Summer Session, 1933, 1935, 1936, 1937, 1938.

En préparation: *Les Images dans le style de Montaigne.*

MLLE ODETTE BÉLUJON.

Études au Lycée Victor-Duruy, Paris; Baccalauréat-ès-lettres, Sorbonne; Licence-ès-lettres, Sorbonne; Diplôme (mention très bien) de l'Institut de Phonétique de l'Université de Paris; chargée de suppléances au Lycée Fénelon et au Lycée Racine, Paris; Professeur de lettres au Lycée français du Caire, Egypte; Rédactrice auxiliaire à la Société des Nations, Genève; Professeur de français, Bounds Green, London; Instructor, Middlebury French Summer Session, 1938.

MME LUCIE GALL-BERNOT.

Brevet supérieur, École Normale d'Orléans; International Guild, London; La Guilde Internationale, Paris; Teacher in England, private schools at Bournemouth and London; in France, Écoles Primaires Supérieures par délégation du Ministre de l'Instruction Publique; in the Highland Hall, Hollidaysburg, Pennsylvania; French School for Girls, New York; Mary C. Wheeler School, Providence, R. I.; Substitute to Head of Modern Language Department, Technical High School, Springfield, Massachusetts; Head of French Department, Miss Chapin's School, New York City, 1926—; Instructor, Middlebury French Summer Session, 1926-27-28-29-31-32-33-35. Assistant to the Director, 1936, 1937, 1938.

MME JACQUELINE BERTRAND.

Licenciée de l'Université de Grenoble; Professeur de phonétique et de français aux Cours de l'Institut Phonétique de Grenoble, 1921-30; Instructor in French, Dana Hall, 1931-33; Instructor in French, Pine Manor Junior College, Wellesley, 1933-37; Instructor in French, St. Margaret's School, Waterbury, Conn.; Instructor, Middlebury French Summer Session, 1935, 1936, 1937, 1938.

JEAN BOORSCH.

Agrégé des lettres, 1929; Lauréat du Concours général des Lycées de France, 1922; Licencié-ès-lettres, Paris, 1927; Ancien élève de l'École Normale Supérieure, 1926-29; Diplôme d'études supérieures (Archéologie classique), Mémoire de Diplôme, *La Légende d'Hélène de Sparte*; Assistant Professor of French, Middlebury College, 1929-1931, 1932-1934; servi dans l'armée française, comme sous-lieutenant d'infanterie, 1931-1932; Asst. Professor of French, Yale University, 1934—; Instructor, Middlebury French Summer Session, 1930-31-33-34-35-36-37-38.

Author of: *État présent des études cartésiennes*, Les Belles-Lettres, 1937.

CLAUDE BOURCIER.

Baccalauréat-ès-lettres, 1928; Ancien élève de l'École Normale Supérieure, 1932-1935; Licence-ès-lettres, 1933; Diplôme d'études supérieures, 1934; Mémoire de diplôme, *Le Sentiment religieux et l'apport étranger dans les chants "spirituals"*

du nègre américain; Agrégé des lettres, 1935; Instructor in French, University of Maine, 1935-1936; servi dans l'armée française, comme sous-lieutenant d'infanterie 1936-37; Assistant Professor, Middlebury College, 1937—; Instructor, Middlebury French Summer Session, 1936, 1938.

MRS. C. L. BUTLER, JR. (JEANNE RIOU).

École Normale de Laval, Brevet Supérieur; B.A., Pennsylvania State College; M.A., University of Illinois; Instructor, Pennsylvania State College; University of Illinois, 1922-25; University of Pittsburgh, 1926-27; Assistant Professor, Pennsylvania College for Women, 1928-1934, Head of Modern Language Dept., 1934-38; Assistant Professor of French, Smith College, 1938—; Instructor, Middlebury French Summer Session, 1927-28-30-31-36-37-38.

MME ALINE CARO-DELVAILLE.

Ancienne élève de l'École Normale Supérieure de Sèvres: Certificat d'aptitude à l'enseignement secondaire, ordre des lettres; conférencière, critique d'art, écrivain; Chevalier de la Légion d'Honneur; Conférencière officielle de l'Alliance Française; Conférencière dans la plupart des Musées des Beaux-Arts en Amérique (New York, Albany, Providence, Chicago, Cincinnati, Baltimore, etc.).

Author of: *Ce Charmant Thaddée Svenko*, roman, Lemerre; *La France vivante* and *Quelque chose de nouveau*, with E. R. Dodge, American Book Company; *Rires et Sourires*, *First-Year French Reader* and *Recueil d'histoires policières* (in preparation).

MAURICE COINDREAU.

Professeur de littérature française à l'Université de Princeton; Agrégé de l'Université; Licencié en droit; Ancien Membre de l'École des Hautes Études Hispaniques (Madrid); Correspondant de *La Nouvelle Revue Française* (Paris) et de *La Nacion* (Buenos Aires); Conférencier général de l'Alliance Française, 1936-1937; Visiting Professor at Mills College, California, 1936, 1937.

Author of: *A French Composition Book* (1925), *An Alternative French Composition Book* (1936), in collaboration with L. F. H. Lowe.

Editions of college texts: André de Lorde, *Trois Pièces d'épouvante* (1934), Abel Hermant, *Eddy et Paddy* (1936).

Translations: S. et J. Alvarez Quintero, *Bourg-les-Dames* (1925); R. del Valle-Inclan, *Divines Paroles* (1927); John Dos Passos, *Manhattan Transfer* (1928); Ernest Hemingway, *L'Adieu aux Armes* (1932), *Le Soleil se lève aussi* (1933); William Faulkner, *Tandis que j'agonise* (1934), *Lumière d'août* (1935); Erskine Caldwell, *Le Petit Arpent du Bon Dieu* (1936), *La Route au tabac* (1937); William Faulkner, *Le Bruit et la Fureur* (in press); John Steinbeck, *Des souris et des hommes* (in preparation).

ANTONY CONSTANS.

A.B. Grenoble, 1914; Croix de Guerre, discharged for wounds (French Army), 1917; LL.B., 1918; Licencié-ès-lettres, 1919; Instructor in English and French, Lycée and Université de Grenoble, 1919; A. E. F. traveling-fellow, U. of Chicago, 1919-1920; Instructor in French, U. of Minnesota, 1920-23; Assistant Professor, Smith College, 1923-24; Austin Scholar, Harvard, 1924-25; Instructor, Harvard University, 1925-26; Ph.D. (Harvard), 1926; Instructor, Yale University, 1926-28; Professor and Head of French and Italian, Birmingham-Southern College, Birmingham, Alabama, 1928—; in charge of the Phonetics course, McGill French Summer School, 1924-25-26; Officier d'Académie, ΦΒΚ;

experimental work, 1934-35, in the phonetics laboratories of the Universities of Amsterdam, Bonn, Hamburg, Milan, and Paris; Certificat de prononciation and diplôme de phonétique from the Institut de Phonétique, Paris; Instructor, Middlebury French Summer Session, 1927-28-29-30-31-32-33-34-35-36-37-38.

Author of: *Documents pour servir à l'histoire littéraire*, Paris, Champion, 1923 (in collaboration); also articles in *M. L. N.*, *P. M. L. A.*, *Mod. Lang. Rev. of England*, etc.

JEAN DARBELNET.

Licence-ès-lettres, Sorbonne, 1925; Diplôme d'études supérieures, 1926; Agrégé de l'Université, 1929; Lecteur français at Aberyswyth University (Wales), 1925-26; at the University of Edinburgh, 1926-27; and at the University of Manchester, 1928-30; Professeur d'anglais au Lycée de Brest, 1932-33; au Lycée du Havre, 1933-35; et au Lycée Condorcet, à Paris, 1935—; French Fellow, Bowdoin College, 1937-38. Instructor, Middlebury French Summer Session, 1938.

Collaborator with L. E. Kastner and J. Marks, for *Translations from and into French for the Higher Certificate*, and *Passages for Translation into French*, London, Dent and Company.

MARC DENKINGER.

Maturité classique, Collège de Genève, 1914; Licencié-ès-lettres, Université de Genève, 1918; Modern Language Master, Westgate-on-Sea, Kent, England, 1920-21; Latin and French Teacher, Saint Alban's School, Illinois, 1921-22; Instructor, Brown University, 1922-23; A.M., Harvard, 1925; Instructor, Harvard, 1924-27; Instructor, Massachusetts Institute of Technology, 1926-27; Instructor, Yale University, 1927-29; Ph. D., Harvard, 1928; Assistant Professor of Romance Languages, University of Buffalo, 1929-34; Assistant Professor of Romance Languages, University of Michigan, 1934—; Instructor, Middlebury French Summer Session, 1928-29-30-31-32-33-34-35-36-37-38.

Author of: *La Candidature de Sainte-Beuve à l'Ecole Normale en* 1834. Mod. Lang. Notes, November, 1930, and February, 1931; *Rémy de Gourmont, critique*, P. M. L. A., December, 1937.

MLLE JACQUELINE FOURÉ.

Born and educated in France; B.A., Ohio State University, 1934; M.A., University of Wisconsin, 1936; Exchange Scholar, Université de Grenoble, 1934-1935; Certificat d'Études françaises, 1935; Sorbonne, Degré supérieur, mention très bien, 1937; Member of Staff, Summer Session, University of Wisconsin (French House); Assistant Instructor, Connecticut College for Women, 1936—; Instructor, Middlebury French Summer Session, 1938.

MME MARGUERITE FOUREL.

Ancienne élève de la Maison d'Éducation de la Légion d'Honneur de Saint-Denis; Brevet supérieur; Teacher of French and Head of the French House, Tenacre, Wellesley, Massachusetts, 1924-28; Teacher of French at the Beaver Country Day School, Chestnut Hill, Massachusetts, 1928—; Instructor, Middlebury, French Summer Session, 1928-30-32-33-34-35-37-38.

MME MADELEINE GUILLOTON.

Baccalauréat-ès-lettres; Licence-ès-lettres, 1918; M.A., University of Syracuse, 1919. Assistant in French, Syracuse University, 1919-20; Professeur à l'Alliance Française, Paris, Cours d'Été, 1920-21; Instructor in French, Syracuse University,

1921-23; Instructor in French, Smith College, 1923-25; Assistant Professor 1925-31, Associate Professor, 1931—; Instructor, Middlebury French Summer Session, 1932, 1935, 1937, 1938.

RUSSELL PARSONS JAMESON.

Oberlin College, Ph.B., 1900; M.A., 1906; student at the Université de Paris, 1908-1910; Docteur de l'Université de Paris, 1911; Instructor, Oberlin College, 1905-1908, Assoc. Prof. 1910-1920; Professor and Head of Dep't, 1920—; Chevalier de la Légion d'Honneur; Past President, Modern Languages Section, Ohio College Ass'n, and Ass'n of Mod. Lang. Teachers of Central West and South; President, Ohio Chapter, A.A.T.F.; Instructor, Middlebury French Summer Session, 1937, 1938.

Author of: *Montesquieu et l'Esclavage*, Paris, Hachette; *Le Cercle Français*, Heath; editor of *Rire et Sourire*, Appleton-Century; and with A. E. Heacox, of *Chants de France*, Heath; numerous articles and reviews.

LOUIS JOXE.

Licencié-ès-lettres, Sorbonne; Agrégé de l'Université (Histoire et géographie), 1924; Professeur d'histoire au Lycée de Metz, 1926-1928; Secrétaire-général et rédacteur de politique étrangère de l'*Europe nouvelle*; Attaché à la Section d'Information de la Société des Nations; Expert à l'Institut International de Coopération Intellectuelle, 1929-1932; Conseiller technique de la délégation française au Conseil de la Société des Nations, 1932-33; Conseiller technique de la délégation française à la Conférence du Désarmement; Chef-adjoint du cabinet du Ministre de l'Air, 1933-34; Secrétaire général du Centre d'études de politique étrangère, Paris; Inspecteur des services étrangers de l'Agence Havas; Professeur à l'École de Haut-Enseignement Commercial de la Chambre de Commerce de Paris; Instructor, Middlebury French Summer Session, 1938.

LOUIS LANDRÉ.

Licencié-ès-lettres, 1916; élève de l'École Normale Supérieure (promotion 1917), diplôme d'études supérieures d'anglais, 1920; inscrit à la Faculté de Droit de Paris, 1920-23; agrégé de l'Université, 1922; Docteur-ès-Lettres, 1936; au front comme sous-lieutenant d'artillerie, citation, Croix de Guerre. Instructor, Amherst College, 1919-20; professeur au lycée de Troyes, 1922-23; associate professor, Syracuse University, 1923-24; Northwestern University, 1924-26; Brown University, 1926-31; visiting lecturer, University of Wisconsin, (été 1926), University of Chicago, (été 1931); professeur aux lycées de Poitiers, 1931-32, et Carnot à Paris, 1932-33; professor of French literature and civilization, Brown University, 1933-35; visiting professor, Mills College (Summer, 1934); correspondant de la Société d'Informations économiques et financières, 1926-31; ΦBK, 1930; Professeur aux Lycées Buffon et Louis-le-Grand, à Paris, 1935-1937; Professeur suppléant à l'Université de Rennes; Professeur à la Faculté des Lettres de Caen, et chargé d'un cours à la Sorbonne, 1937—; Président de la Société des Professeurs de Langues Vivantes; Instructor, Middlebury French Summer Session, 1935, 1938.

Publications: éditions de *Manon Lescaut* et du *Rouge et le Noir* (avec préface de Paul Hazard); *Leigh Hunt: I, L'auteur; II, L'oeuvre; contribution à l'étude du romantisme anglais* (thèse pour le doctorat-ès-lettres) Paris, Belles-Lettres, 1936; en préparation: *Voltaire et ses visiteurs anglais*. Collaborateur de *Modern Language Notes*, *The French Review*, *Les Langues Modernes*, *Revue Anglo-Américaine*.

Camel's Hump

MARCEL MORAUD.

Diplôme d'Études supérieures, Paris, 1912; in the French Army to July, 1915, wounded and honorably discharged; Agrégé de l'Université; Docteur-ès-lettres; Chevalier de la Légion d'Honneur; Instructor in French at the Universities of Minnesota, 1916, Princeton, 1917; Member of the French High Commission (Washington, 1917-18); Lecturer, Assistant Professor, Associate Professor, University of Toronto, 1918-24; Professor of French and Head of the Department of Romance Languages, The Rice Institute, 1925—; Visiting Professor at the University of Texas, Cornell University, Chicago University, Stanford University (summer sessions); Instructor, Middlebury French Summer Session, 1937, 1938.

Author of: *Sous les armes*, Henry Holt & Co., 1916; an edition of Maurice Barrès, *Colette Baudoche*, Henry Holt & Co., 1917; *French Composition*, Oxford Press, 1920; *The French Classical and the Shakespearian Drama*, Rice Institute Pamphlets, 1926; *Le Romantisme français en Angleterre*, Paris, Champion, 1933; *La France de la Restauration d'après les visiteurs anglais*, Paris, Champion, 1933; *Cavalier de la Salle*, Rice Institute Pamphlets, 1937.

JACQUES MORIZE.

Baccalauréat-ès-lettres; Licence en droit, Université de Paris; Ancien élève de l'École libre des Sciences Politiques, Paris; Instructor, Middlebury French Summer Session, 1938.

M. MOULINOT.

Élève du Conservatoire National de Musique et de Déclamation; Second Prix de Comédie en 1936; candidat au Concours de juin 1937; Instructor, Middlebury French Summer Session, 1938.

MME LÉONTINE MOUSSU.

Brevet supérieur; Attachée à l'Institut de Phonétique de l'Université de Paris; Professeur à l'École pratique de l'Alliance Française (classes supérieures), 1919-1928; cours spéciaux pour officiers et soldats de l'armée américaine, 1918-1919; Professeur aux Cours d'été de l'Alliance Française; Professeur aux cours spéciaux d'été à la Sorbonne, 1929-1933; Professeur à l'Institut Britannique, Paris; Officier d'académie; grande médaille d'argent de l'Alliance Française. Instructor, Middlebury French Summer Session, 1934, 1935, 1936, 1937, 1938.

Author of: Juneau-Moussu, *Phonétique et Diction*, Librairie Beauchemin, Montreal, 1936.

M. S. PARGMENT.

Maturité classique, Académie de Kief. Diplôme d'Études universitaires, University of Paris. Associate Professor of French and Chairman of the Committee on Elementary French and Composition, University of Michigan. Instructor, Middlebury French Summer Session, 1930-31-32-33-34-35-36-37-38.

Author of: *Exercices Français: Cours préparatoire, Première partie, Deuxième partie; La France et les Français; Le Français oral; Exercices de composition et de grammaire; Lectures pour débutants, Coutumes françaises d'hier et d'aujourd'hui; Initiation à la langue française.* Editor: *Contes de la Vieille France; Trente-trois contes et nouvelles.*

MME DENISE PERRIER.

Diplôme de fin d'études secondaires, Lycée de Moulins; Diplôme d'études supérieures d'anglais, Université de Clermont-Ferrand; Directrice fondatrice du Collége Montmorency, Paris, depuis 1921; Officier d'Académie; Instructor, Middlebury French Summer Session, 1936, 1938.

Translator, with Francis de Miomandre, of *Lawrence et Moi*, by Frieda Lawrence, Gallimard, 1937.

ALBERT RANTY.

Lycée Descartes, Tours, 1882-1894; Private Tutor of French at Gloversville, N. Y., and elsewhere, 1912-20; Instructor of French, High School, Gloversville, N. Y., 1921-24; B.S., Columbia University, 1924; Teachers College Diploma, Columbia University, 1924; A.M., Middlebury College, 1929; Head of Modern Language Department, Gloversville High School, 1924-25; Instructor of French, Middlebury College, 1925-28; Assistant Professor 1928-29; Associate Professor 1929—; Instructor, Middlebury French Summer Session, 1926-27-28-29-30-31-32-33-34-35-36-37-38.

MLLE YVONNE RENOUARD.

B.S., Secretary in Radio Section, G. H. Q., A. E. F., Paris; Social Service Branch, American Red Cross, in devastated regions, Hartridge School, 1920-22; Packer Collegiate Institute, 1922-26; Westover School, Middlebury, Connecticut, 1926-31; The Winsor School, Brookline, Massachusetts, 1931—; Instructor, Middlebury French Summer Session, 1929-32-33-37-38.

MLLE MAUD REY.

Brevet supérieur, Nantes; studied at the Sorbonne and Université Catholique, Paris. Head of the French Department, Baldwin School, Bryn Mawr, 1917-1920. Studied with Jacques Copeau, Directeur du Théâtre du Vieux-Colombier, and with Charles Dullin, Directeur du Théâtre de l'Atelier, Paris, 1921-1922.

Lecturer and Dramatic Reader, 1922-26. Head of the French Department, Baldwin School, Bryn Mawr, 1927—; Director of French Dramatics, Bryn Mawr College, 1930—; Lecturer in French Diction, Bryn Mawr College, 1924—; Instructor, Middlebury French Summer Session, 1935, 1936, 1937, 1938.

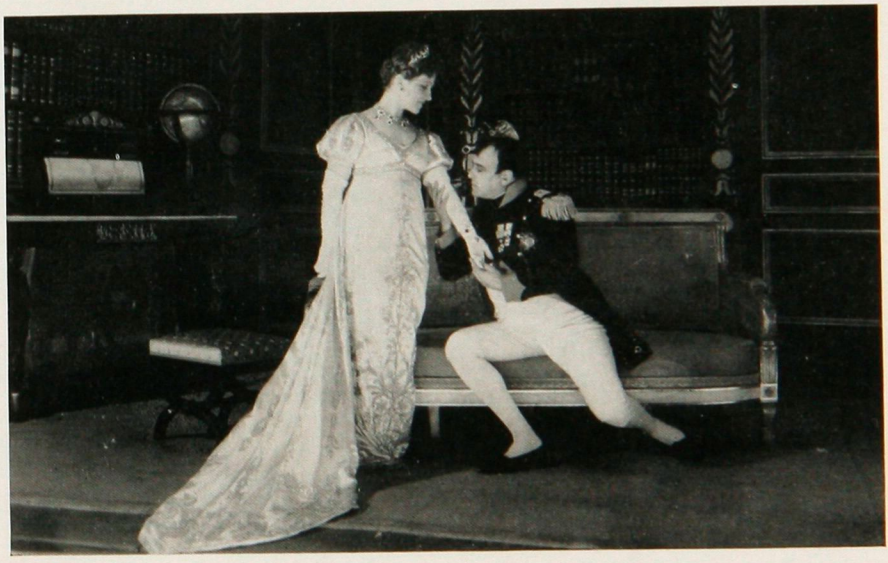
LOUIS FRANCIS SOLANO.

Harvard University, A.B., 1924; A.M., 1925; Ph.D., 1931; Harvard University, Instructor, 1925-28; 1929—; Tutor in Modern Languages, 1927-28, 1929—; Radcliffe College, Instructor, 1931—; Tutor in Modern Languages, 1929—; Simmons College, Instructor, 1927; Harvard Summer School, 1931, 1933; Harvard Sheldon Traveling Fellow, 1928-29; Enrolled student at the Sorbonne, 1928-29; École Nationale des langues orientales vivantes (Certificat de première année d'albanais et de roumain), 1928-29; Scuola di Lingue Orientali di Napoli, 1929; Instructor, Middlebury Summer Session, Casa Italiana, 1932; jointly for the Schools of French, Italian and Spanish, 1934, 1935, 1936, 1938.

Author of: *The Phonology of Neapolitan*; *Contributions to Basque Lexicography* in *Harvard Studies and Notes in Philology and Literature*, Vol. XX; contributor to *Speculum* and *Language*; in preparation, *A Grammar of Albanian*.

JAMES BURTON THARP.

Indiana University, A.B., 1921; University of Illinois, M.A., 1924; Ph.D. (Romance Languages) 1928; Université de Grenoble and Institut de Phonétique (Sorbonne), Certificats d'Études. Grade and High School teacher, 1909-16, 21-22; Captain 139th Machine Gun Bn., A.E.F., 1917-19; Instructor Dept. of Romance Languages, U. of Illinois, 1922-29; Assoc. Prof. of the Teaching of



Mme Dussane in the role of Mme Sans-Gêne

Foreign Languages, College of Education, Ohio State University, 1929—. Secretary-Treasurer of the American Association of Teachers of French, 1933—; Asst. Managing Editor of *Modern Language Journal*, 1934—; Member of Committee on Modern Foreign Languages of the American Council on Education, 1935—; Member of Control Committee, Foreign Lang. Div., Dept. of Superintendence of N.E.A , 1935—; Instructor, Middlebury French Summer Session, 1937, 1938.

Author of: *Sectioning in Romance Language Classes*, Pub. of A.C.C.M.L., Vol. 17, Macmillan, 1930; *Fantastic French Fiction*, Prentice-Hall 1930; *Nous autres américains* (with *Tests* and *Cahier*), Harpers, 1936-37; (with O. K. Lundeberg) *Lundeberg-Tharp Audition Test in French*, published privately; (with Bovée, Coleman, Eddy and Jameson) *Basic French Vocabulary*, Nat. Fed. M.L.T., 1934; revisor of Cole's *Modern Foreign Languages and Their Teaching*, D. Appleton-Century, 1937; various articles on objectives, methods, sectioning and testing in *M. L. Journal*, *Fr. Rev.*, *Monatshefte*, *M. L. Forum*, *School and Society*, *Phi Delta Kappan*.

PIERRE THOMAS.

Baccalauréat, 1917, Académie de Lille; Diplôme d'ingénieur de l'École Centrale des Arts et Manufactures, Paris, 1924; Graduate Fellow, French Department, Middlebury College, 1927-28; Instructor in French, University of Oregon, 1928-29; Instructor in French, The Arizona Desert School, Tucson, Arizona, 1929—; Instructor, Middlebury French Summer Session, 1927-28-29-30-31-32-33-34-35-36-37-38.

MME ALICE WILLIAMSON DE VISME.

Officier d'Académie; Chevalier du Nichan Iftikhar; Instructor at the École du Château de Soisy, France, 1913-19; at Middlebury College, French School, 1920-24; at the French Institute of Pennsylvania State College, Pennsylvania, 1924-26; Associate Professor, New Jersey College for Women, New Brunswick, New Jersey, 1927—; Présidente de l'Alliance Française de New Brunswick; Instructor, Middlebury French Summer Session, 1920-24; 1928-29-30-31-32-33-34-35-36-37-38.

Administrative Staff and Auxiliary Personnel

Mme Colette Lionne Biggs, B.S., Assistant in the Phonetics Center.
Miss Evelyn Clement, A.M., Middlebury College; in charge of Pearsons Bookstore.
Miss Elizabeth Clymer, A.B., Smith College; Assistant in the Phonetics Center.
Miss Lota Curtiss, A.B., Smith College; Assistant Organist and Carillonneuse.
Miss Virginia Dodd, A.M., Penn. State College; in charge of Phonetics Center.
Miss Virginia Easler, A.B., Middlebury College; Secretary to the Dean.
Mrs. Estelle Foote, Secretary to the Director.
William N. Locke, B.S., Bowdoin College; Assistant in Phonetics and Dramatics.
Miss Nana Southworth, A.M., Middlebury; in charge of Realia Collection.
Stanley Sprague, Aide to the Dean.
Edward Sullivan, A.B., Harvard University; Aide to the Director.

MUSICAL STAFF

The *Middlebury Music Center*, to be inaugurated this summer on the Middlebury College Campus, will cooperate actively with the Language Schools. The French School especially will benefit by its presence. The Sunday evening concerts of chamber music will be given by the distinguished artists connected with the Music Center. Theoretical and practical instruction given at the Music Center will be open to students in the Language Schools. (See page 6.) Full details concerning these opportunities will be found in the Music Center bulletin, which will be sent on request.

The musical staff of the French School will be constituted as follows:

MME ANDRÉ MORIZE (RUTH MUZZY CONNISTON), *Director of the Middlebury Music Center, organist.*

Mus.B., Yale University, 1915; Pupil of Vierne, organist of Notre-Dame de Paris; Instructor in Music, Kamehameha Schools, Honolulu, H. I.; Organist, Third Church of Christ, Scientist, and Central Synagogue, New York City, 1926-29; formerly carillonneuse, Park Avenue Baptist Church, New York City; Assistant Professor, Department of Music, Smith College, 1931-32; Instructor, New England Conservatory of Music, 1932—; Lecturer on the Appreciation of Music, Simmons College, 1936—.

Author of: *Chantons un peu*; book of French songs, with games, dances, costumes and lessons, Doubleday, Doran, 1929; *Le Cercle Français*, a 42-page booklet of suggestions and specimen programs for the French Club, published by Middlebury French School, 1934.

FREDERIC TILLOTSON, *Pianist.*

Pianist and teacher of the piano. Successively member of the faculty of Boston University College of Music; Longy School of Music, Cambridge; Erskine School, Boston; Cummington School of Creative Arts; now Professor of Music, Bowdoin College, and head of piano department, Longy School, Cambridge. Has appeared as soloist in a large number of concerts since 1913; soloist with the Boston Symphony Orchestra, People's Symphony, Denver Symphony Orchestra, etc. Appearances in Queen's Hall, London, and numerous broadcasts over national networks.

MME OLGA AVERINO, *Soloist.*

Born in Moscow; first studied piano at the Imperial Conservatory, then took up vocal work, and has had a brilliant career as a soprano soloist. After singing the principal roles in many operas in Russia, she succeeded in escaping from her country during the Revolution. Spent two years in China and then came to the United States, where she has had great success in New York, Boston, Washington, Philadelphia, and other large cities.

PAUL FEDOROVSKY, *Violinist.*

Studied with Professor Sevcik in Vienna; concertmaster of several symphony orchestras in Russia; concert tours in China and Japan; he came to America in 1925; since then has been a member of the Boston Symphony Orchestra, a teacher at the New England Conservatory of Music, a member of the Boston String Quartet, and of the Boston Society of Ancient Instruments.

GEORGES FOUREL, *Viola.*

Studied violin at the Conservatoire de Paris, where he won a first prize (viola) in 1913; member of the Concerts Lamoureux, and of the Orchestre de l'Opéra de Paris; served at the front, wounded, Croix de Guerre, 1914-1918; member of several orchestras in Paris (Concerts Touche, etc.), and in Monte-Carlo; now member of the Boston Symphony Orchestra and of the Boston String Quartet; teacher at the New England Conservatory of Music.

ALFRED ZIGHERA, *Cellist.*

First prize at the Conservatoire de Paris; pupil of J. Loeb and Lucien Capet; former violincellist of the Société des Concerts du Conservatoire and of the Orchestra Koussevitzky in Paris; soloist (violincello) of the Quatuor Zighera in Paris and of the Société "Violes et Clavecin" (viola di gamba); at present a member of the Boston Symphony Orchestra and of the Boston String Quartet; founder and viola-di-gambist of the Boston Society of Ancient Instruments; professor at the New England Conservatory of Music; has played as soloist with the Boston Symphony Orchestra and in many concerts in Europe and the United States.

New and Special Features for 1938

1. The presence of Madame Dussane, famous actress of the Comédie-Française, brilliant lecturer, teacher, and author, would alone suffice to mark this session as outstanding. The charm and enthusiasm of her vibrant personality will at once be felt in the entire school. Besides her important and attractive course on Molière and His Times, Mme Dussane will give at least two evening lectures—one on La Comédie-Française.

2. M. Morize, again devoting his entire time for the whole session to teaching and conferences, offers his course on modern French poetry, and will lecture on Tuesday evenings.

3. M. Louis Joxe, an authority on European history, international relations, and the French foreign policy, will bring the important contribution of his sound scholarship plus immediate and personal contact with all the significant events of today. His course on the Historical Factors of Contemporary France is one of the most valuable offered this summer.

4. The return of M. Louis Landré, a distinguished representative of the *enseignement supérieur* in French universities; and of Mme Denise Perrier, Directrice of the Collège Montmorency in Paris, whose courses were so well liked in 1936.

5. Increased efficiency in the teaching of Phonetics and Diction. Three new teachers in this department, additional staff in the Phonetics Center, and a new recording phonograph for high-fidelity recording on acetate discs.

6. Several important new courses in the literature group—Literary Life in Contemporary France, French Romanticism, The Realistic Novel.

7. The return of Mr. Louis Solano of Harvard University, offering to all the Schools his valuable course on Romance Linguistics.

8. The new and attractive courses of Mme Caro-Delvaille, a very well-known lecturer before numerous American audiences.

9. The presence of M. Moulinot, brilliant pupil of the Conservatoire National de Paris, who will teach a course in diction, and will bring new enthusiasm to the school's dramatic activities.

10. The inauguration of the Middlebury Music Center, which on one hand will greatly increase the artistic resources of the French School for its concerts and musical entertainments; and on the other, will offer unusual opportunities to those students who may be interested in devoting part of their time to the study of music under expert teachers.

11. Twelve scholarships of $50 each, for deserving students who would be unable to attend without such financial assistance.

EVENING LECTURES

On Tuesday evenings, there will be a series of lectures on various aspects of French life and culture. All members of the school are urged to attend these lectures.

Tuesday at 7 p. m. in the Gymnasium. Mme Dussane, M. Morize, M. Guilloton.

French Summer Session Faculty of 1937

Front Row: Miss O'Brien, Mlle le Jolly, Mlle Rey, Mme Bertrand, Mlle N. Pernot, Mme Moussu, M. Ascoli, Mme Gall-Bernot, M. Guilloton, Mr. Freeman, Mlle Bruel, Mme de Visme, Mme Denkinger.

Second Row: Mlle Leliepvre, Mlle H. Pernot, Mlle Brée, Miss Paddock, Miss Dodd, Mme Ranty, Mme McLintock, Mme Orangers, Mlle Avizou, M. Ranty, M. Thomas, Mr. Tharp, M. Constans.

Third Row: Miss Curtiss, Mlle Kurtz, Miss Clymer, M. Pargment, Mme Butler, Miss Clement, M. Schinz, Mr. Jameson, M. Moraud, Mlle Renouard, M. Chapard, M. Fourel.

Back Row: Mme Fourel, M. Chiasson, Mrs. Foote, Mr. Sullivan, M. Boorsch, Mr. Locke, M. Denkinger, Mr. Sprague.

DAILY COURSES

Group A. Language

Directeur d'études, M. GUILLOTON

11. ADVANCED FRENCH STYLISTICS.

The purpose of this course is to enable advanced students to acquire a finer feeling for French style, a sense for shades of expression, a complete mastery of certain difficulties which more elementary courses do not discuss. It combines theoretical lessons in stylistics with advanced exercises in translation. Personal conferences will give students an opportunity to discuss their work with the professor. The course will be strictly limited to twenty students.

Daily at 8.00 in Château A. M. GUILLOTON.

12. ADVANCED COMPOSITION.

This course, less advanced than Course 11 and with more emphasis laid on grammar, is intended especially for students who, having a good general knowledge of French, have not yet mastered certain peculiarities of grammar, and other difficulties of the written language. The method comprises (1) the translation from English into French of texts of increasing difficulty; (2) class discussion of this translation; (3) the study of a certain number of important points of grammar. Students will be required to hand in at least two written exercises each week. Each section will be strictly limited to twenty students.

Note: A written test will be given at the first meeting of this course. According to the preparation and ability indicated by this test, students will be assigned to this course, or to Course 11 or 13.

Sect. I at 8.00 in Château B.	M. COINDREAU.
Sect. II at 9.00 in Château A.	MME GALL-BERNOT.
Sect. III at 10.00 in Château B.	M. DARBELNET

13. COMPOSITION AND ADVANCED GRAMMAR.

This course pursues two general objectives: 1. It aims to strengthen the background and broaden the range of the American teacher of French grammar and composition; 2. It seeks to train the students in the use of correct, idiomatic French. The work is theoretical and practical. Theoretical grammar is reviewed in the light of actual usage, and the traditional treatment of it in text-books and in the classroom is scrutinized, revaluated, and brought in closer contact with actual linguistic facts. Abundant practice is provided in writing idiomatic French and in the practical application of grammatical principles.

Note: A written test will be given early in the course. According to the results of this test, students will be assigned to the proper section of this course, or to Course 12 or 14.

Sect. I at 8.00 in Chemistry 14.	M. PARGMENT.
Sect. II at 8.00 in Chemistry 11.	MLLE AVIZOU.
Sect. III at 9.00 in Chemistry 11.	MLLE AVIZOU.
Sect. IV at 10.00 in Chemistry 14.	MME BUTLER.
Sect. V at 11.00 in Chemistry 11.	M. RANTY.
Sect. VI at 12.00 in Chemistry 14.	MME BUTLER.

(MME FOUREL, Assistant to M. PARGMENT.)

14. INTERMEDIATE COMPOSITION AND REVIEW GRAMMAR.

A thorough review of French syntax and analysis of its essential difficulties; direct method exercises, constant oral and written practice. The course is intended for students who have only an incomplete mastery of the language; it aims to impart a reasonable degree of proficiency in the use of written French, and a systematic review and application of the fundamental principles of grammar.

Note: A written test will be given early in the course. According to the results of this test, students will be assigned to the proper section of this course, or to Course 13.

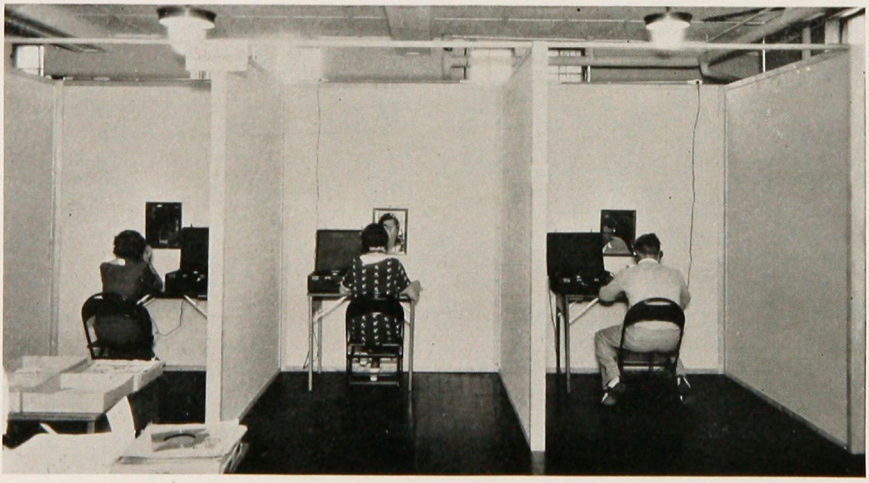
(This course does not count toward the M.A. degree.)

Sect. I at 11.00 in Chemistry 14. M. PARGMENT.
Sect. II at 12.00 in Chemistry 11. M. RANTY.

15. FREE COMPOSITION.

The purpose of this course is to improve the student's ability to "write" French. It is an approach to the mastery of French style, on a less advanced level than Courses 11 or 12. Students will receive instruction in the most important features of good written French, and guidance in choice of words, syntax, and elements of style. Narrations, descriptions, essays, and short dissertations on general topics will be submitted by the students for correction and analysis in class. Special emphasis will be laid on logical composition and structure of paragraphs. The course does not aim at the teaching of French grammar, and will be open only to students who have a satisfactory knowledge of it.

Daily at 9.00 in Château B. M. COINDREAU.



Phonetics Center

Group B. Phonetics and Diction

Directeur d'études pour la phonétique, M. Constans
Directeur d'études pour la diction, Mme Moussu

21. (LABORATORY COURSE IN EXPERIMENTAL PHONETICS.)
Omitted in 1938; to be given in 1939.

22. ADVANCED PHONETICS.
This course is designed for students who already have a good knowledge of phonetics, and whose French pronunciation is found sufficiently correct. The method is scientific, and at the same time simple and practical. References to the scientific theory of phonetics will be made in connection with its practical application. The aim of the course is to teach students the pronunciation accepted among cultivated French people, to improve their individual pronunciation, and to give them a practical method of teaching phonetics to their own pupils. Phonographs and discs will be frequently used in this course.

Sect. I at 9.00 in Warner 5.	Mme Bertrand.
Sect. II at 10.00 in Warner 5.	Mme Bertrand.
Sect. III at 12.00 in Warner 5.	Mme Bertrand.

23. INTERMEDIATE PHONETICS.
A continued study of practical phonetics, with its application to personal pronunciation. Correct formation of French sounds. Sounds in isolation and combination. Oral exercises and ear training. Phonographs and discs will be used.

Sect. I at 8.00 in Warner 9.	Mlle Bélujon.
Sect. II at 9.00 in Warner 9.	Mlle Bélujon.
Sect. III at 10.00 in Warner 9.	Mlle Fouré.
Sect. IV at 12.00 in Warner 9.	Mlle Bélujon.

24. ELEMENTARY PHONETICS.
The beginnings of a scientific training in French pronunciation, based on phonetics. Methodical comparison of English and French sounds. This course is intended for students who have never studied phonetics, and for those who have never attacked the problem of their own pronunciation in a scientific manner. Intensive oral and ear training.

Sect. I at 9.00 in Warner 14.	M. Constans.
Sect. II at 10.00 in Warner 14.	M. Constans.
Sect. III at 11.00 in Warner 14.	M. Constans.
Sect. IV at 11.00 in Warner 9.	Mlle Fouré.
Sect. V at 12.00 in Warner 14.	Mlle Fouré.

25. DICTION, INTONATION, ELOCUTION.
This course is of capital importance to complete the work done in phonetics. It is an application to diction and elocution of the principles taught in courses in phonetics. Its essential aim is to correct the mistakes in French intonation so frequent among Anglo-Saxons, and to acquire, not an artificial pronunciation, but the expressive and musical shading of French diction, used in ordinary conversation as well as in reading or speaking in public. Phonographs and discs will be

frequently used, as well as the recording phonograph and dictaphone, enabling students to analyze and correct their own diction. The work will be essentially "personal" and systematic. Placement tests will be given at the beginning, and the number of students in each section will be limited to twenty.

Sect. I at 10.00 in Old Chapel 2. MME MOUSSU.

Sect. II at 11.00 in Old Chapel 2. MME MOUSSU.

26. ADVANCED PRACTICE IN READING FRENCH.

This course will give students who have already mastered French pronunciation an opportunity to practice reading aloud under competent supervision. The texts used will be prose, often in dialogue or dramatic form, and special emphasis will be laid on the proper shading and intonation. Enrollment in the course is provisional upon the permission of the instructor.

(This course does not count toward the M.A. degree.)

Daily at 8.00 in Old Chapel 2. M. MOULINOT.

Note: All students in the School, and especially those in the phonetics department are urged to make the largest possible use of the Phonetics Center. The new recording apparatus, which achieves amazing fidelity on the new acetate discs, together with improved installation, will make the Center more efficient and helpful than ever

Group C. Methods and Professional Training

Directeur d'études, MR. THARP

31. THE TEACHING OF MODERN LANGUAGES IN SECONDARY SCHOOLS: PROBLEMS AND METHODS.

This course is designed for teachers in service who have had an elementary methods course.

The following topics will be considered: the part played by foreign language study in the secondary school curriculum; the history of modern foreign language teaching in the United States; the psychology of foreign language study and an analysis of methods of teaching; problems of course content and text construction, text and test analysis, rating and interpretation; individual differences; the general language course; professional advancement. Readings, reports, panel discussions, debates.

Texts: Cole-Tharp, *Modern Foreign Languages and Their Teaching*, D. Appleton-Century; Hagboldt, *Language Learning*, University of Chicago Press. Library reading of selected references.

Note: Since this course is concerned with the teaching not only of French but of all the modern foreign languages; and since the material of the course is found chiefly in books written in the technical English of modern pedagogy, *the course will be open without extra charge to students in all the Language Schools, and will be taught in English.*

Daily at 2.00 in Warner Hemicycle. MR. THARP.

32. GENERAL INTRODUCTION TO THE STUDY OF METHODS.

This course is designed for persons who have not taught French or who have not had a methods course in the subject.

An examination of values, objectives, and actual results of the study of French for the pupil in American secondary schools. Introduction to the literature of methodology. Demonstration of methods. Investigation of the psychology of

language learning. Study of problems and practical exercises in the presentation, learning, and testing of vocabulary, pronunciation, and grammar. Relation of oral work, reading for inference, composition, etc. to development of comprehension and reading power. Selection of textbooks and source materials. Readings, discussions, class reports, and demonstrations.

Text: Baker, F. M., *The Teaching of French*, Houghton-Mifflin. Assigned readings. Students are also requested to bring copies of the textbooks they are using in teaching.

Daily at 2.00 in Old Chapel 6. MR. JAMESON.

Note: Mr. Tharp and Mr. Jameson will be glad to make appointments for special consultations at their respective offices. Students are urged to avail themselves of this opportunity, even if they are not enrolled in the courses in methods.

33. FRENCH CLUB ACTIVITIES.

The Cercle Français should be a lively centre where the various activities of a department of French maintain helpful and inspiring contacts with each other. This is most likely to occur where there is alert and well-informed direction. In this course, the various practical problems involved will be carefully considered: the initial organization of a Cercle, the means of creating and maintaining a French atmosphere, the psychological background, the mastery of the requisite procedures, the finding and utilization of desirable material. Type programs will be worked out with all necessary documentation. Ways of providing entertainment and of fostering sociability will not be forgotten. Songs, games, plays, dramatizations and adaptations, source material, the use of magazines, newspapers, photographs, stereopticon slides, films, etc., will be studied. Students will have access to the valuable reference library and the material collected in Pearsons Hall. Ample opportunity will be given for personal conference with the instructors about special problems.

Textbooks: *Le Cercle Français*, by R. P. Jameson, (Heath); and *Le Cercle Français*, by Ruth C. Morize, published by the Middlebury French School.

Daily at 10.00 in Pearsons Hall. MR. JAMESON.

35. (THE WORKSHOP.)

Omitted in 1938; to be given in 1939.

36. THE TEACHING OF FRENCH IN ITS CORRELATION WITH OTHER SUBJECTS.

The purpose of this course is to acquaint the students with the wide variety of possibilities and methods enabling them to correlate the teaching of French with other vital subjects. "Progressive schools" all over the country are developing this sort of stimulating correlation. Through lectures, personal consultations, practical demonstrations, discussions of available equipment, exhibits of illustrative documents, charts, maps, and work done by pupils, students will be made familiar both with the method and with the necessary material. They will be shown how to connect the teaching of French with the history of French civilization, literature, sciences, art, and music, as well as with the general history of European and American civilization; how to direct pupils in their personal investigation, in the production of illustrative material, and in the writing of original papers on topics of special interest to them. The method includes a general, and necessarily brief survey of French civilization.

Students themselves will benefit from this course since it aims to stimulate their interest in deeper personal work which will widen their cultural background.

Sect. I at 11.00 in Pearsons Hall. Mlle Rey.
Sect. II at 12.00 in Pearsons Hall. Mlle Rey.

Group D. Literature and Civilization

Directeur d'études, M. Morize

41. MOLIÈRE AND HIS TIMES.

Molière—the man, the author, the actor—will be the center of the course. Madame Dussane will study his biography in the light of the most recent investigations of literary history; illustrating the study of the plays with frequent dramatic readings, she will show the development of his dramatic career, his thought, and his philosophy.

However, Molière will not be isolated from his century: much attention will be paid to the social, intellectual, religious, and artistic background; his friends and his enemies; the influences that acted upon him and the great problems which stirred the seventeenth century.

Students are urged to read before the opening of the school as many as possible of Molière's comedies and to provide themselves with a good edition either of his complete works or of the principal plays. (*The Principal Plays of Molière*, ed. Gilligan and Turgeon, Macmillan, is especially recommended; also editions Larousse, Hatier, Didier, Hachette, Delagrave, Génie de la France, etc.)

Daily at 11.00 in Warner Hemicycle. Mme Dussane.

42. FRENCH POETS SINCE 1850.

After a few lessons devoted to a general survey of the poetic movement in the second half of the nineteenth century, M. Morize will study, now in lectures and now by the method of "explications de textes," the greatest poets of that period, especially Leconte de Lisle, Baudelaire, Rimbaud, Mallarmé, Verlaine, the principal symbolists, and finally Paul Claudel and Paul Valéry.

Daily at 12.00 in Warner Hemicycle. M. Morize.

43. PROBLEMS AND METHODS OF LITERARY HISTORY: A SEMINAR.

The purpose of the course is to acquaint the more advanced students, and particularly candidates for the doctorate, with the methods of research and literary criticism. General bibliography will be discussed, as well as the various methods of approach to be used in literary history. Definite problems will be assigned to students, and treated in discussions in which the students will participate actively. These problems will deal with textual criticism, the study of a literary work, the study of an author, questions of sources, creation, influence, etc. The manual used will be A. Morize, *Problems and Methods of Literary History*, Ginn; and examples will be found in Molière, *Les Femmes Savantes*, Didier, and in Chateaubriand, *Morceaux choisis*, Canat, Didier.

Daily at 8.00 in the Grand Salon du Château. M. Landré.

44. (THE LAND OF FRANCE.)

Omitted in 1938, to be given in 1939.

45. THE HISTORICAL FACTORS OF CONTEMPORARY FRANCE.

The purpose of this course is to present a general picture of the history of France, emphasizing especially the great events, the institutions, and the problems whose influence has been decisive and permanent in shaping the national life of France, and which it is indispensable to know in order to understand the France of today. Lectures, discussions, reports by the students.

Daily at 9.00 in Warner Hemicycle. M. Joxe.

46. CONTEMPORARY FRENCH CIVILIZATION.

This course is designed to give the student a better understanding of present-day France, its institutions and culture. It will include an analysis of the following topics: the political situation, the governmental organization and the multi-party system, the press, the educational system, the religious situation, family life, the economic situation, etc.

In addition to discussion led by the instructor, there will be regular assignments for reading and study, oral and written reports, and other practical exercises.

Daily at 9.00 in Recitation Hall 2. M. Boorsch.

47. THE GREAT PERIODS OF FRENCH ART.

In a series of lectures fully illustrated with stereopticon slides, this course will study the essential characteristics and the principal masterpieces of French art from its beginning down to the contemporary period: architecture, painting, sculpture. L. Hourticq, *Ars Una: France*, Hachette, 1 vol. will be the text used for detailed study.

Daily at 12.00 in Old Chapel 6. Mme Caro-Delvaille.

51. LITERARY LIFE IN CONTEMPORARY FRANCE.

This course will first study the means of expression of intellectual life in contemporary France: the most important reviews and newspapers, the literary prizes, the Académies, the critics, the main theaters, the artistic life; besides, a general outline of present tendencies of the novel, essay, and drama will be given. Several works will be studied more in detail: R. Martin du Gard: *Les Thibault* (VII); G. Duhamel: *Chronique des Pasquier* (IV); J. Giono: *Que ma joie demeure*; F. Mauriac: *Les anges noirs*; *Asmodée*; J. Romains: *Problèmes d'aujourd'hui*.

Daily at 10.00 in Recitation Hall 2. M. Boorsch.

52. DEVELOPMENT OF FRENCH DRAMA.

A survey of the history of the French theatre, from the Renaissance to the present day. A study of the general dramatic tendencies of each century and of the most significant writers. The list of works to be studied is made up largely of plays familiar to reading courses. The purpose of the course is to attempt literary evaluation of these works in the light of the evolution of the French drama and literature. Collateral readings, class discussion, written reports.

Daily at 9.00 in Recitation Hall 4. M. Denkinger.

53. FRENCH ROMANTICISM: ITS ORIGINS AND DEVELOPMENT.

A study of French Romanticism in its origins, both French and foreign, its development in the various literary "genres" and its most representative writers; its relations to the historical and social background. French Romanticism as viewed by modern critics in France and abroad. Lectures, collateral reading, oral and

written reports. The following texts will be studied in class: Chateaubriand, *Morceaux choisis*, Canat, Didier; Grant, *French Poets of the Nineteenth Century*, Macmillan; Stendhal, *Le Rouge et le Noir*, Hazard-Landré, Scribners.

Daily at 10.00 in Château A. M. Landré.

55. REALISM IN THE FRENCH NINETEENTH CENTURY NOVEL.

The development of realism in the novels of four great masters: Stendhal, Balzac, Flaubert, and Maupassant. The origins of realism will be discussed, as well as its relations with the general movement of ideas during the period. Lectures, collateral reading, discussion of texts, written and oral reports.

Daily at 10.00 in Recitation Hall 4. M. Moraud.

56. (FRENCH LITERATURE OF THE EIGHTEENTH CENTURY.)

Omitted in 1938; to be given in 1939.

57. FRENCH LITERATURE OF THE SEVENTEENTH CENTURY.

Lectures, short tests on essential historical and biographical data, readings. Aids to study (mimeographed sheets, classical texts, documentary illustrations, etc.) will be supplied at various times. Students should own a good manual of French literature, preferably Lanson et Tuffrau, *Manuel ill.* (Hachette). The anthology to be used is Peyre and Grant, *Seventeenth Century French Prose and Poetry*, (Heath). The course is designed to give the student a broad understanding of the unfolding of the classical school, full attention being given to other great writers besides the dramatists (Descartes, Pascal, etc.). Collateral readings, class discussion, lectures.

Daily at 12.00 in Château A. M. Denkinger.

58. (THE RENAISSANCE AND ITS GREAT WRITERS.)

Omitted in 1938; to be given in 1939.

59. (LIFE AND LITERATURE OF THE MIDDLE AGES.)

Omitted in 1938; to be given in 1939.

61. ROMANCE LINGUISTICS.

A general study of the fundamental principles governing the development of the Romance Languages from Latin through Vulgar Latin, with especial reference to French, Spanish, and Italian. Practical exercises and readings of texts.

This course is designed to provide teachers of the Romance Languages with a knowledge of comparative philology indispensable to their teaching. It also meets the requirements for the Doctorate in Modern Languages.

The course is open without further charge to students regularly enrolled in the Schools of French, Italian, and Spanish. Because of this fact, the class work will be conducted in English in so far as is necessary. A knowledge of all three languages is not indispensable.

Reference books: C. H. Grandgent, *An Introduction to Vulgar Latin*; Bourciez, *Éléments de linguistique romane*; Guarnerio, *Fonologia romanza*; Meyer-Lübke, *Introducción al Estudio de la Lingüística Romance*.

Daily at 2.00 in Old Chapel 9. Mr. Solano.

62. LITERATURE AND PSYCHOLOGY.

The purpose of this course is to teach certain basic ideas of psychology, illustrating them by literary texts which bring out the living and human element in literature. Discussions, assigned readings, "explications de textes," and lectures

Conversation Class

will all be used to give the students a clear idea of the principal problems of psychology, and to show them how the masterpieces of literature express or illustrate the many and varied modes of being and feeling. Great works of foreign literatures as well, will be studied occasionally, for the sake of significant comparisons with the French texts. The course will be especially valuable for its new point of view on the study and teaching of literature.

Daily at 10.00 in Old Chapel 6. MME PERRIER.

63. EXPLICATIONS DE TEXTES—NINETEENTH CENTURY AUTHORS.

Practical direction and help in the reading and the interpretation of French authors, according to a method extensively used in French universities. Demonstrations and criticisms by the instructor, written preparation and oral practice by the students. Short passages from representative nineteenth century authors will be chosen for detailed analysis. The course will also be valuable for a survey of the main currents of French literature in the nineteenth century.

Daily at 11.00 in Château A. M. MORAUD.

64. TEXTBOOK READING FOR TEACHERS.

The purpose of this course is to study both from a literary and a pedagogical standpoint certain works which are often used in the secondary teaching of French. They will be considered in relation to their historical, geographical, or social background; and their literary, cultural, and human value will be emphasized. Possible exercises and class room development will be suggested. The course will be helpful to students interested in the methods of conducting a reading class.

The texts chosen for study are: *Le Crime de Sylvestre Bonnard, Contes choisis* de Daudet, *Pêcheur d'Islande, Colomba, Cyrano de Bergerac, Contes choisis* de Maupassant.

Daily at 9.00 in Old Chapel 2. MME PERRIER.

65. INTRODUCTION TO MANNERS AND CUSTOMS IN FRANCE.

This course, entirely original and novel in its purpose and in its method, is designed to prepare the American student or traveler for the life which he will find in France. Both theoretical and practical, it will consider the principal traits of French character, life in Paris, in the provinces, in the country; the manners and customs of the various classes of society, codes of etiquette for private and professional life, letter writing—in fact the knowledge essential to any American when he lands on French soil.

Daily at 8.00 in Old Chapel 9. MME CARO-DELVAILLE.

Group E. Oral Practice

Directeur d'études, M. THOMAS

74. ADVANCED ORAL PRACTICE AND SELF-EXPRESSION.

Carefully selected groups, limited to ten students, for intensive training in French oral practice, public speaking, and self-expression. A detailed program arranged for each hour; prepared discussion on assigned subjects, with definite vocabulary preparation; short debates, oral reports, oral criticisms of books or articles.

This course is required for the Master's Degree. Students may enroll on approval for the first week. At the end of the week, students will be assigned to the proper section of this course, or to Course 75.

Sect. I at 8.00 in Château, petit salon.	M. BOURCIER.
Sect. II at 9.00 in Château, petit salon.	MME GUILLOTON.
Sect. III at 10.00 in Château, petit salon.	MME GUILLOTON.
Sect. IV at 11.00 in Château, petit salon.	M. BOURCIER.

75. CONVERSATION AND VOCABULARY.

This course is intended for students who can understand French readily, but who speak it hesitatingly and who need to develop fluency and confidence in the spoken language, by a systematic method. The effective two-hour plan will again be used. The entire group of students enrolled in all the sections will meet each morning under the instruction of M. Thomas. A thorough study of the material to be used in the conversation sections for the day will be made: words, their correct pronunciation, their exact meaning, their "family," synonyms with various shades of meaning; idiomatic uses, suggestions for discussions, etc. After this general meeting, the students will meet in small sections of eight or ten, and the entire hour will be devoted to actual conversation by the students.

(This course does not count toward the M.A. degree.)

M. THOMAS and assistants: MLLE RENOUARD, M. JACQUES MORIZE.

General meeting daily at 8.00 in Warner Hemicycle; attendance required of all students enrolled in the course.

Sect. I at 9.00 in Chemistry 12.	MLLE RENOUARD.
Sect. II at 10.00 in Chemistry 12.	M. J. MORIZE
Sect. III at 11.00 in Chemistry 12.	M. J. MORIZE.
Sect. IV at 11.00 in Recitation Hall 2.	MLLE RENOUARD.
Sect. V at 12.00 in Chemistry 12.	M. THOMAS.

76. ELEMENTS OF ORAL PRACTICE.

This course is planned for students who have a good knowledge of written French, but have had little or no opportunity to hear the language and to speak it. Those whose preparation has been chiefly by the "reading method" will be assisted in changing their vocabulary from a "passive" to an "active" one. The class work will comprise constant repetition of the elements of everyday speech—drill in the systematic increase of oral vocabulary; and the development of self-confidence in expressing ideas in a foreign language. The course is introductory to Course 75, and students may be assigned to either one according to their ability. (This course does not count toward the M.A. degree.)

Sect. I at 8.00 in Recitation Hall 4. — Mme de Visme.
Sect. II at 11.00 in Recitation Hall 4. — M. Thomas.
Sect. III at 12.00 in Château B. — Mme de Visme.

Un Client Sérieux

Credits Two credits will be allowed for each course, unless otherwise indicated. All except Course 35 count toward the Bachelor's Degree, and all except Courses 14, 26, 35, 75 and 76 count for the Master's Degree. (The courses which do not count for the M.A. are: Intermediate Composition, Practice in Reading, The Workshop, Conversation and Vocabulary, and Elements of Oral Practice.)

Courses 11 and 12, in Advanced Composition and Stylistics may, with the consent of the Dean, be taken a second summer for credit, since the material of the course is varied each year.

Course Requirements for the M. A. All candidates for the Master's Degree are required to pass, before the completion of their work, an advanced course in each of the following subjects: Stylistics, Phonetics, Methods, Literature, and Oral Practice. Courses 12, 23, 31, 74, and courses in Group D other than 62, 63, 64 and 65 satisfy these requirements. Students who have transferred credit for an equivalent course taken elsewhere may request release from the requirement.

Realia Collection

Fees For complete information concerning fees, rules governing auditors and special registration, reservations, etc., see pages 11 and 12.

Books During the session there are two bookstores for the French School. The College Bookstore, on the ground floor of Old Chapel, carries class textbooks, dictionaries, and school editions printed in this country. The French Bookstore, in Pearsons Hall, at the right of the main entrance, attempts to reproduce for the student a bookshop in Paris, handling French texts and reference works, but specializing in modern literature. This bookstore is able to offer a wide variety of recent French works, fiction, poetry, etc., at reasonable prices. It is desirable that students should provide themselves with an all-French dictionary, such as "Petit Larousse illustré."

French Libraries The French libraries, in the College library and in the Château, contain over 6,500 volumes, dealing with the French language, literature, history, and civilization. They include recent publications of note in fiction, poetry, and drama. The collections on the subjects of realia, art, and teaching methods are noteworthy.

Phonetics Center The scientific equipment for the study of pronunciation is assembled in a coordinated unit on the ground floor of Pearsons, and is known as the Phonetics Center. Students will find there the

recording phonograph, individual booths with electric phonographs equipped with ear-phones, dictaphones for temporary recording on wax cylinders, and a large collection of commercial phonograph records of French speech. Three assistants will be in charge of this equipment, and will be on duty during all class and study periods to aid students in their work.

Realia Museum A unique and valuable collection of illustrative material has been assembled at the school, and is on display at Pearsons Hall. Provincial costumes, small models of regional houses and furniture, dressed dolls, santons, Guignol accessories, shelves of books for children, illustrated magazines, language games of all sorts, railway posters, post-cards and photographs of all parts of France, decorations for classrooms, and extensive files of suggested realia and sources for obtaining it—all these may be examined and consulted by students at any time during the session.

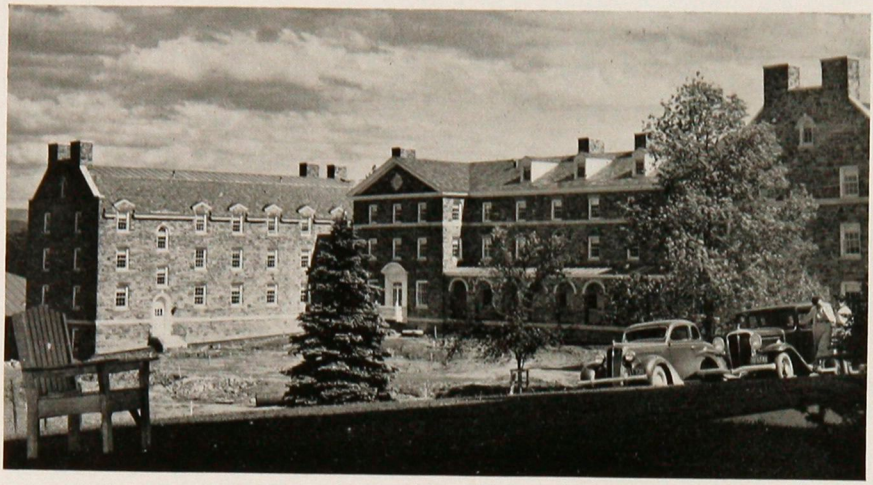
Other Equipment All the teaching equipment of the school is exceptionally complete. In addition to the Phonetics Center and the Realia Museum, the school is well supplied with wall maps, charts, stereopticon and opaque projectors, moving picture projectors, etc. A large collection of slides on French geography, the history of French art and period styles was secured through the cooperation of the Ministère des Affaires Étrangères and M. Robert-Rey, Inspecteur général des Beaux-Arts. Extensive use is made of mimeographed material at the school, each class being supplied with full outlines, schedules, and special exercises at very small cost.

LIFE IN THE SCHOOL

Use of French *No student will be admitted to the school unless he is able and willing to use only French, during the seven weeks of the session, even in the individual dormitory rooms.* At the opening of the school, each student will be required to sign a formal statement, *pledging his word of honor* to observe this rule of no English. The Dean reserves the right to dismiss from the school students who willfully break this rule. (See page 5.)

Dormitory Life All the dormitories of the school are in fact French Houses, since French is the only language used. Each dormitory is under the supervision of the Dean, through his agents appointed by the college, and they are responsible to him for the discipline in the building.

In addition, provision is made for further development of the social



Forest Hall

life in each house by the appointment of hostesses. They will assist in fostering the spirit of informal friendliness between students.

There is a graduate nurse in residence on the campus, within the reach of every student. The students may feel that they are amply protected in case of any emergency.

Forest Hall The newest and finest dormitory on the campus is Forest Hall. It is built of native stone in colonial style, and houses one hundred twenty students. All rooms are single, with washroom between every two rooms. There are reception rooms, parlors, and two dining rooms, accommodating all the students living in the building. The offices of M. Morize and M. Guilloton, as well as the faculty club room, are also located here.

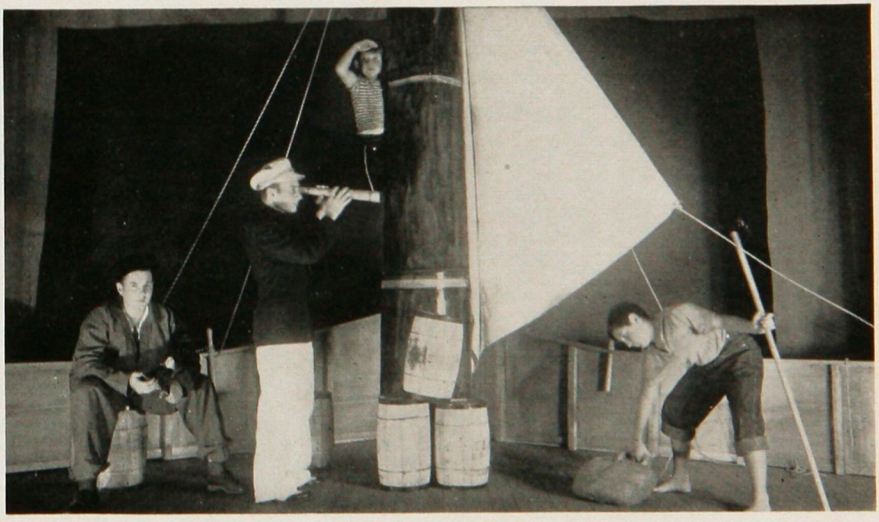
Le Château The Château is one of the most striking features enjoyed by the Summer Session, and is a picturesque expression of the French atmosphere. The architecture of the Château is inspired by the Pavillon Henri IV of the Palace of Fontainebleau. The edifice is typically French inside and out. The large salon is attractively furnished in the period of the early eighteenth century. The Château also contains the tasteful salon of the faculty, two classrooms, a library, and the offices of the Dean.

The Other French Houses Pearsons Hall is a large white marble structure of colonial style, located on a height overlooking the surrounding country in all directions. Battell Cottage is adjacent, with rooms,

and a large dining hall accommodating more than a hundred. Ample, shaded grounds adjoin Battell Cottage and Pearsons Hall. Chairs and benches placed on the lawn and under the trees provide pleasant opportunities for reading and study out of doors. Hillside Cottage is on the road leading to the Château. Starr Hall is a fine old stone building in colonial style. Weybridge House is a pleasant dwelling at the foot of the College Hill. Painter Hall, the oldest and most historic building on the campus, has been completely remodeled, and now offers very attractive single and double rooms absolutely fireproof. The second floor is allotted to married couples.

Dining Halls Four dining halls serve the French School: one in Battell, one in the Château, and two in Forest Hall. The students gather at tables for seven or nine, each table presided over by a member of the faculty. Students and teachers rotate according to a fixed schedule, enabling all to get better acquainted. The table offers excellent opportunity for French conversation. Different viewpoints with a common purpose stimulate all students to participate actively in the discussions.

Entertainments The Thursday evening dramatic entertainments will be a brilliant feature of the school life, due to the presence of Mme Dussane. Under the direction of M. Moulinot, graduate of the Conservatoire National, winner of the Second Prix de Comédie in 1936, and with the guidance of Mme Dussane, groups of faculty and students will present a



"Le Petit Navire"

varied program of plays. Community singing of folk songs will continue to be an important part of these Thursday evening meetings. Students should provide themselves with *Chantons un peu*, by R. M. Conniston, (Doubleday Doran).

There will be lectures on Tuesday evenings by Mme Dussane, M. Morize and M. Guilloton, on subjects drawn from diverse phases of French life and culture.

On occasional Friday evenings, dances or other social gatherings will be organized. The annual Masquerade Ball is always a most colorful and enjoyable affair. Prizes are given for the most original costumes. Students are urged to make advance preparation for the occasion.

All these entertainments will be held in the college Gymnasium.

The evening program of the school will thus be as follows:

Sundays: Musical concert.
Mondays: Free.
Tuesdays: Lectures.
Wednesdays: Free.
Thursdays: Dramatics and community singing.
Fridays: Dancing as arranged.
Saturdays: Free.

Music One of the most enjoyable elements of the school program is the music, contributed by members of the staff of the Middlebury Music Center. Every Sunday evening, there is a concert of chamber music. Illustrations of French vocal music are presented by a concert soloist. These artists also participate in the chapel services on Sunday morning. See pages 6 and 25 for further information concerning the organization of the Music Center and its staff of famous artists.

Chapel Services Chapel services in French will be held, as in the past, every Sunday morning at eleven o'clock in the Mead Memorial Chapel. These services are not obligatory but any and all persons interested in French are invited to attend. Short organ recitals and auditions of religious music are given. The vested choir of one hundred voices will continue to be a feature of the chapel services.

Arrival Beginning Friday morning, July 1, students will be met at the train by a representative of the French School, who will direct them to taxis and assist them with arrangements for luggage.

As soon as possible, students should report to the Dean, on the second floor of Old Chapel, to register for their courses, and to receive other

Chapel Choir

information. Students who arrive Friday will find it much easier to fulfill these formalities without delay. (See also page 10.)

The first official assembly of the French School will be held at the Gymnasium on Sunday evening, July 3, at seven o'clock. All students are required to attend.

Classes begin at eight o'clock Monday morning, July 4.

Consultations During the session, M. Morize, as Director, desires to put himself entirely at the disposal of the students. He will hold regular consultation hours at his office in Forest Hall.

M. Guilloton, Assistant Director, and Mme Gall-Bernot, Assistant to the Director, will also aid M. Morize with student interviews; they may be consulted in adjoining offices in Forest Hall.

The Dean, Mr. Freeman may be consulted at the Château Office daily from 9.00 to 1.00, and from 2.00 to 3.30, on all matters concerning courses, schedules, credits, etc.

Correspondence Correspondence concerning courses, credits, degrees, and admission to the school should be addressed to Prof. Stephen A. Freeman, Dean of the French School, Middlebury College, Middlebury, Vermont.

Correspondence concerning rooms and fees may be addressed to Mrs. Pamelia S. Powell, or Miss Virginia Ingalls, Office of the Summer Session, Middlebury College, Vermont.

Winter Session The attention of teachers is called to the fact that the Middlebury French School is in operation throughout the year. Students may enter in July, September or February. This school offers unusual advantages to those desirous of perfecting themselves in the French language and literature. The rule of speaking only French is maintained throughout the school year. The winter faculty is almost entirely native French. Regular and special courses are offered, counting toward the Master's Degree. The school cooperates actively in securing positions for its graduates. Professor Freeman will be glad to discuss possibilities of study with anyone interested.

Scholarships For the summer of 1938, *twelve* scholarships of fifty dollars each are available for students who must have financial help in order to attend the school. These scholarships will be awarded on the basis of need, merit, and scholastic promise. Application blanks may be obtained from the Dean, and must be filed before May 1. The awards will be announced before May 15.

Two of the above scholarships are made possible through the generosity of Mrs. James Richardson of Providence, R. I., who has established a fund known as the James Richardson Scholarships.

Two tuition scholarships are offered for the year 1938, one through the American Association of Teachers of French, the other through the Cercle Français of Radcliffe College. Information concerning the terms of the awards may be secured from these organizations.

Self Help Another important way in which students may assist in defraying their expenses is by waiting on table in the French dining halls. The thirty or more waiters and waitresses are students of the school, who are able to use French exclusively in the dining halls. The remuneration for this service is their board. The remaining cost of the summer session may be as low as $125. Those interested should write to Miss Mary C. Dutton, Dietitian, Middlebury College, Middlebury, Vermont, for information and application blanks.

The Italian School

THE ITALIAN SCHOOL

SINCE the World War, when Italy—as a united nation—had her trial by fire and revealed herself as one of the great powers of Europe, the interest of the United States in the Italian language and civilization has become keen and widespread. There are practically no universities or colleges, however small, no preparatory or finishing schools of distinction without at least a few courses in Italian.

On account of the large contribution of Italy to modern philosophy and science, the study of Italian has become a necessary tool for scientific achievement, as well as for the study of art, music, and literature. The higher standard of living of a large group of Italian immigrants, who participate in American life, creating at the same time centers of high Italian culture, has presented to Americans a new aspect of Italian life and new opportunities for their intellectual activity.

On the other hand, the achievement of the United States, during these last twenty years, in linguistic and literary discipline, and the gradual formation of an intellectual aristocracy, has drawn Americans inevitably toward an aristocratic culture like that of Italy. There are rich collections of Italian books and manuscripts in American libraries and universities which await new students of Italian subjects. For all these reasons, an increasing number of positions in schools, libraries, museums, tourist offices, and banks are open to students of Italian.

The Session of 1938 The Italian School of Middlebury College, opened in the summer of 1932, follows the lead of the other Middlebury foreign language schools, and puts into action the principles which have made the "Middlebury Idea" so successful: segregation of students from those using any other language, exclusive use of Italian in classroom and dormitory, concentration of all phases of the student's life upon the mastery of Italian, instruction in small groups by native teachers.

The Director of the Italian School, Dr. Gabriella Bosano, Chairman of the Italian Department at Wellesley College, is again in personal charge of the entire organization and plans for the Session of 1938. She has been granted leave for the summer, however. The School is most fortunate to have secured Dr. Camillo Merlino, Professor of Romance Languages at Boston University, as Acting Director and Visiting Professor. A very strong staff of native teachers will assure the continuity of the school's success.

ITALIAN SCHOOL STAFF

GABRIELLA BOSANO, *Director.* (On Leave.)

Dottore in Filologia Moderna. Dissertation: "Il dibattito fra gli antichi e i moderni nella letteratura italiana," University of Bologna, 1916. Diploma di Magistero per i Laureati (special aptitude to teach Italian language and literature), University of Bologna, 1919. Diploma di direttrice didattica, Roma Ministero Pubblica Istruzione, 1917; Member of the Board of Directors, the Dante Alighieri Society, Genova, 1915-18; Honorary member, the Dante Alighieri Society, Roma, 1922; Teacher of Italian Professional School for Women, Genova, 1912-16; Professor of Italian and History, Government high schools, Genova, 1916-21; Lecturer, People's University, Genova, 1915-17; Vassar College, Instructor in Italian, 1921-25; Assistant Professor, 1925-28; Associate Professor, 1928-30; Acting Chairman, 1925-26, 1927-29 (second semester); Wellesley College, Professor and Chairman of Italian Department since 1930—; Vice President of the American Association of Teachers of Italian, 1929-30; Director of the Italian School, Middlebury College, 1932–.

Author of: Articles on Italian life in the United States; *Rivista d'Italia e d'America*, Roma, 1924; Chiosa, Genova, 1926-27; Articles on Italian Literature, Carroccio, New York, 1921. Literary criticism in *Italica* and *The Quarterly Bulletin* of the American Association of Teachers of Italian, 1926—. *La nostra lingua negli Stati Uniti*, Augustea, Roma, 1929.

CAMILLO PASCAL MERLINO, *Acting Director* and *Visiting Professor.*

A.B., Harvard University, 1923; A.M., 1926; Ph.D., 1928; Rogers Traveling Fellow of Harvard University, 1926-27, (study in France, Italy, and Spain); Instructor in French and Italian, Hobart College, 1923-24; Instructor in Romance Languages and Tutor in the Division of Modern

Languages, Harvard University, 1924-26 and Radcliffe College 1927-28; Instructor in French, University of California, 1928-29; Associate in Italian, Bryn Mawr College, 1929-30; Assistant Professor of Italian, University of Michigan, 1930-36; Associate Professor 1936-37; Associate Professor of Romance Languages, Boston University, 1937-38; Professor, 1938—.

Secretary-Treasurer of the American Association of Teachers of Italian since 1932; Member of the Executive Council of the National Federation of Modern Language Teachers and Vice-President for 1937; President of the Circolo Italiano di Boston; Member of the Modern Language Association of America, Dante Society, Union intellectuelle franco-italienne, American Association of University Professors, etc.

Author of: *The French Studies of Mario Equicola*, University of California Publications in Modern Philology, 1929; *A Bibliography of Italian Homage Volumes*, Italica, 1930; *References to Spanish Literature in Equicola's Natura de Amore*, Modern Philology, 1934; and other articles, as well as reviews and translations.

MISS TERESA CARBONARA.

B.A., Barnard, 1920; M.A., Columbia University, 1921; completed residence requirements for Ph.D. at Columbia, 1925-1929; Instructor in Latin and French, College of New Rochelle, 1921-1914; Instructor in Italian, Spence School, New York, 1924-1929; Instructor in Italian, Barnard College, 1929—; Lecturer on general topics of Italian culture; Instructor, Middlebury Italian Summer Session, 1936, 1937, 1938.

SANDRO BENELLI.

Pupil of Maestro Antonio Scontrino; diploma of "Alta Composizione," R. Conservatorio Luigi Cherubini, 1915; choir director of the Churches of S. Croce and S. Marco, Firenze, 1922-27; professor of Choral Music, R. Conservatorio Luigi Cherubini, Firenze, 1925; founder and director of the "Coro Fiorentino"; member of the Official Commission for the history of music, song, and musical theory, State Examinations, Scuola Magistrale, Ministero di Pubblica Istruzione, Roma, 1925-26; member of the Committees to Commemorate Dante Alighieri, 1921; William Byrd, 1923; Palestrina, 1925; founder and director in the United States of the Florentine Choir (gave 300 concerts in various American cities); choir director of the Church of Our Lady Queen of Martyrs, Forest Hill, N. Y., 1931—; director of the "Coro d'Italia," Casa Italiana, Columbia University, 1931—; director of the Madrigal Singers, New York, 1931—; director of the *Coro d'Italia News*, New York, 1935—; Visiting Professor, Middlebury Italian Summer Session, 1937; Instructor, 1938.

Composer of: *Oratorio Santo Francesco*, chamber music, and cantatas. Lecturer on musical subjects. Author of: *Le più belle canzoni italiane*; in preparation, *Canzoniere Italiano*; numerous articles on musical subjects in *Atlantica*, *Corriere d'America*, *Impero*; weekly radio program of "Italian Folk Songs."

GIORGIO DIAZ DE SANTILLANA.

Ph.D. in Physics, University of Rome, 1925; Dissertation on "The theorem of least action in relativist dynamics"; Assistant to A. Pontremoli in the University of Milan, 1926-27; Engaged in 1927 with Professor Enríquez in research work on the theory of the history of science, first on the modern period, later on far eastern civilization; Taught History of Science, University of Rome, 1933-35; at the New School for Social research in New York, 1936 and 1937; Appointed

Italian Summer Session Faculty of 1937

BACK ROW: Mr. Benelli, Miss Carbonara, Dr. Bosano, Mr. Cantarella.
FRONT ROW: Miss Belmont, Mr. Castiglione, Miss Hopkins.

to a two years' lectureship, Harvard University, starting with September, 1938; Instructor, Middlebury Italian Summer Session, 1938.

Guest lecturer in Paris at the "Institut d'Histoire des Sciences" of the Sorbonne and in Brussels University; in the United States: Columbia, Chicago and Iowa State Universities, Vassar, Smith and Swarthmore Colleges.

Author of: "History of scientific thought," (in collaboration with Prof. F. Enríquez). First volume in Italian, 1933; in French, 1936; Compendio, 1937.

LOUIS FRANCIS SOLANO.

Harvard University, A.B., 1924; A.M., 1925; Ph.D., 1931; Harvard University, Instructor, 1925-28; 1929—; Tutor in Modern Languages, 1927-1928, 1929—; Radcliffe College Instructor, 1931—; Tutor in Modern Languages, 1929—; Simmons College, Instructor, 1927; Harvard Summer School, 1931, 1933. Harvard Sheldon Traveling Fellow, 1928-1929; Enrolled student at the Sorbonne, 1928-1929; École nationale des Langues Orientales Vivantes (Certificat de première année d'albanais et de roumain), 1928-1929; Scuola di lingue orientali di Napoli, 1929; Middlebury Italian Summer Session, 1932; jointly for the Schools of French, Italian, and Spanish, 1934, 1935, 1936, 1938.

Author of: *The Phonology of Neapolitan; Contributions to Basque Lexicography* in *Harvard Studies and Notes in Philology and Literature*, Vol. xx; contributor to *Speculum* and *Language*; in preparation: *A Grammar of Albanian.*

SALVATORE J. CASTIGLIONE.

B.A., Yale University, 1932; Graduate Student, University for Foreigners, Perugia, Summer Session, 1934; Italian-American Exchange Fellow, University of Florence, Academic year, 1934-35; Candidate for the Ph.D. degree in Romance Languages at Yale University, in June, 1938; Thesis: "Franco Sacchetti." Trans-

lator of texts from Italian to English for the Yale Drama School, 1935-36; substitute in the New Haven High School, 1936-38; Student Assistant, Middlebury Italian Summer Session, 1937; Instructor, Middlebury Italian Summer Session, 1938.

Author of articles and book reviews in *Books Abroad* and in *Italica*.

Auxiliary Personnel

Miss Annunziata Costa, B. A., Supervisor D.K.E. House.
Miss Loretta Belmont, B.A., Smith College; Secretary to the Director.
Miss Maria Teresa Mathieu, B.A., Mercyhurst College; in charge of Dramatics.

THE COURSES OF STUDY

A. BEGINNERS' COURSE.

Grammar; constant drill in pronunciation; dictation; conversation. Reading of modern Italian short stories and plays.

This course is open only to those students in the other Middlebury Schools who wish to begin the study of Italian. *It will not be open to members of the Italian School, and will not count for graduate credit.* (See page 6.)

Daily at 9.00 in Old Chapel 9. Signorina Carbonara.

Textbooks: R. Fornaciari: *Grammatica della lingua italiana*, G. C. Sansoni, Editore, Firenze, 1931, Grandgent and Wilkins: *Italian Grammar*, D. C. Heath & Co.. Boston. *Novelle di Alfredo Panzini*, Univ. Chicago Press.

1. INTERMEDIATE GRAMMAR AND COMPOSITION.

A thorough review of Italian grammar. Constant oral and written practice; vocabulary building; free composition; translation. This course is intended for students who have a good elementary knowledge of the language; it aims to impart a reasonable degree of proficiency in the use of the fundamental principles of grammar.

Daily at 9.00 in Old Chapel 6. Signor Castiglione.

Textbooks: L. Donati, *Corso pratico di lingua italiana*, Art. Institut Füssli, Zurigo, 4th ed.

2. ADVANCED COMPOSITION.

An *advanced course* for students possessing a thorough knowledge of Italian. It will consist of:

Translations from English into Italian of texts of increasing difficulty.

Writing of original Italian composition.

The course aims at developing the pupil's vocabulary and ease of expression by introducing a wide range of ideas and topics covering various aspects of life. The course will be based on passages chosen from leading modern authors, from whom the pupil will learn not only vocabulary but clearness in thinking.

Study, with reference to grammar and syntax, of Italian phrasing, idioms, and synonyms.

Daily at 9.00 in Old Chapel 3. Signor de Santillana.

Textbooks: Crescienti-Desiati: *Vocabolario Analogico*, Bemporad, Firenze. Fornaciari, *Grammatica della lingua italiana* (or any other complete grammar to which the student is accustomed).

3. ORAL PRACTICE, SELF-EXPRESSION IN ITALIAN, VOCABULARY, PRONUNCIATION.

a. Conversation. Three times a week, conversation on assigned topics with a definite vocabulary of everyday use. Discussion of topics bearing on the geography, life, and customs of the Italian people. "Analisi estetica"—short poems representative of the major poets of Italy, will be chosen for detailed analysis.

b. Practical phonetics. Twice a week, exercises in pronunciation based on reading aloud (short passages of prose and poetry; emphasis on rhythm and melody of the spoken language) and on a practical application of scientific phonetics.

Daily at 10.00 in Old Chapel 3. SIGNORINA CARBONARA.

Texts: *Italiano*, G. Panconcelli-Calzia, Teubner, Leipzig, 1911. M. D. Busnelli, *Guida per l'insegnamento pratico della fonetica italiana*, Bartelli, Perugia. Oscar Hecker, *Il Piccolo Italiano*, J. Bielefelds Verlag, Fraburg im Breisgau. S. Crinò, *L'Italia*, Le Monnier, Firenze.

4. ITALIAN LYRIC POETRY.

A study of the development of Italian lyric poetry from Giuseppe Parini to the outstanding poets of the twentieth century. In addition to lectures by the professor, part of the class time will be devoted to practical exercises in diction, and to study of the expressive and musical reading of Italian poetry.

Daily at 10.00 in Old Chapel 9. SIGNOR CASTIGLIONE.

5. GENERAL VIEW OF ITALIAN CULTURE.

The principal characteristics and main currents of Italian cultural history will be interpreted and studied through lectures on the great literary masters from Dante to Pirandello.

Daily at 11.00 in Old Chapel 3. SIGNOR MERLINO.

Texts: A. Galletti e O. Alterocca, *La Letteratura italiana, disegno storico-estetico*, Zanichelli, Bologna. O. Poggiolini, *Veduta panoramica della storia d'Italia*, Cappelli, Bologna.

Folk Songs

6. STUDIES IN THE ITALIAN RENAISSANCE.

This course will consider the Italian Renaissance through a study of some of its great authors and artists. It will also analyze the significance of the Italian Renaissance for the history of Italian thought, in its many phases, and in its important contributions to European civilization.

Daily at 11.00 in Old Chapel 9. SIGNOR DE SANTILLANA.

Texts: De Ruggiero, *Rinascimento, Riforma e Controriforma*, 2 vols., Bari Laterza, 1930. Leo Olschki, *Struttura spirituale e linguistica del mondo neolatino*, Bari, 1935.

7. HISTORY OF ITALIAN MUSIC FROM THE CHRISTIAN ERA TO THE PRESENT DAY.

The most significant period in the development of Italian music, parallel with the development of Italian civilization. Emphasis will be placed on Italian folk songs. Lectures illustrated with records and slides. The necessary books can be procured at the college library and the Italian Bookshop.

Daily at 8.00 in Old Chapel 6. MAESTRO BENELLI.

8. DANTE AND HIS TIME, (THE PURGATORIO).

A seminar course.

The reading and interpretation of the most significant cantos of the *Divina Commedia: Purgatorio*. (Three times a week.)

A study of Dante's *Convivio* and *De Monarchia*. (Twice a week.)

Daily at 12.00 in Old Chapel 3. SIGNOR MERLINO.

9. THE TEACHING OF ITALIAN FOLK SONGS.

The teaching of Italian folk songs of the various provinces of Italy, as a contribution to the phonetic training of the teacher and the student of Italian in the American high school. Exercises in practical music, vocal lessons.

Daily at 2.00 in D. K. E. House. MAESTRO BENELLI.

10. ROMANCE LINGUISTICS.

A general study of the fundamental principles governing the development of the Romance Languages from Latin through Vulgar Latin, with especial reference to French, Spanish, and Italian. Practical exercises and reading of texts.

This course is designed to provide teachers of the Romance Languages with a knowledge of comparative philology indispensable to their teaching. It also meets the requirement for the Doctorate in Modern Languages.

The course is open without further charge to students regularly enrolled in the Schools of French, Italian, and Spanish. Because of this fact, the class work will be conducted in English in so far as is necessary. A knowledge of all three languages is not indispensable.

Texts: C. H. Grandgent, *An Introduction to Vulgar Latin*; Bourciez, *Éléments de linguistique romane*; Guarnerio, *Fonologia romanza*; Meyer-Lübke, *Introducción al Estudio de la Lingüística Romance*.

Daily at 2.00 in Old Chapel 9. SIGNOR SOLANO.

Schedule of Classes

8.00	7.	History of Italian Music	O.C. 6	Maestro Benelli.
9.00	2.	Advanced Composition	O.C. 3	Signor de Santillana.
	1.	Intermediate Composition	O.C. 6	Signor Castiglione.
	A.	Beginners' Course	O.C. 9	Signorina Carbonara.
10.00	4.	Italian Lyric Poetry	O.C. 9	Signor Castiglione.
	3.	Oral Practice	O.C. 3	Signorina Carbonara.
11.00	5.	Literature, Survey course	O.C. 3	Signor Merlino.
	6.	Modern Italian Drama	O.C. 9	Signor de Santillana.
12.00	8.	Dante and His Time	O.C. 3	Signor Merlino.
2.00	9.	Teaching Folk Songs	D.K.E.	Maestro Benelli.
	10.	Romance Linguistics	O.C. 9	Signor Solano.

Credits Two credits or semester hours will be allowed for each course, and all except Course A count toward the Master's Degree. (See also page 7.)

Note 1. Attention is called to the course in Methods of Teaching Modern Foreign Languages, given in English by Professor Tharp of the French School. This course is open, for credit, to students in the Italian School, without extra charge. Full description of the course will be found on page 32.

Note 2. Course 2 (Advanced Composition) may be taken twice for credit, as the material of the course varies each year. Course 8 (Dante) may be taken three times for credit, once on the *Inferno*, once on the *Purgatorio*, and once on the *Paradiso*. No other courses in the school may be repeated for credit.

Daily Program

The morning hours will be given over to class work, leaving the afternoon free for recreation and study.

Three evenings a week there will be social gatherings: on Monday, reading or acting of Italian plays by teachers and students together; on Wednesday, Dr. Merlino and other members of the faculty will give lectures on different topics of Italian life and civilization; on Saturday, teachers and students will enjoy Italian games, songs and music. On Sunday and Thursday evenings the students of the Italian School will be free to accept the invitation of the French School to attend the concerts of French chamber music and other entertainments. On several Friday evenings there will be general dancing at the Gymnasium.

Excursion

General Information

The Session opens for registration on Friday, July 1, and classes begin Monday, July 4, at 8.00 a. m. (See also page 10.)

Admission Students may enter without examination, and without being candidates for degrees. No student will be admitted unless his qualifications are approved by the Director, and the right is reserved to place students in classes best suited to them.

Registration As soon as possible after arriving on July 1, every student should register for courses with the Acting Director. After arranging his program, he will be directed to the Recorder and Treasurer for general registration and the payment of fees. Upon receipt of admission cards from this department, students will be ready for classes. Late registration is subject to fine and will not be permitted after the first week. (See page 10.)

Other Schools In accordance with the close cooperation established with the other Middlebury Language Schools, and with the Music Center, it is permissible for regularly enrolled students in the Italian School to audit courses in the other schools without charge. Members of the Italian School may also enroll for credit in the other schools, on payment of a fee of $10 for each course. Permission for such special enrollment must be

secured from the heads of both schools concerned. Credits earned in the Italian School may be counted toward the Middlebury Master's Degree in French, Spanish, and German, subject to any special requirements of the latter schools.

Accommodations For the Summer Session of 1938, the Delta Kappa Epsilon fraternity house and Hillcrest Dormitory will provide ample and attractive accommodations for the increasing enrollment. Hillcrest was for many years the headquarters of the French School. The Acting Director will reside and have his office in Hillcrest. The spacious Hillcrest dining room will be devoted exclusively to the Italian School. Hillcrest Annex will be occupied by the men students.

The administration reserves the right to make any necessary changes in arrangements.

Fees For complete information concerning fees, rules governing auditors and special registration, reservations, etc., see page 11.

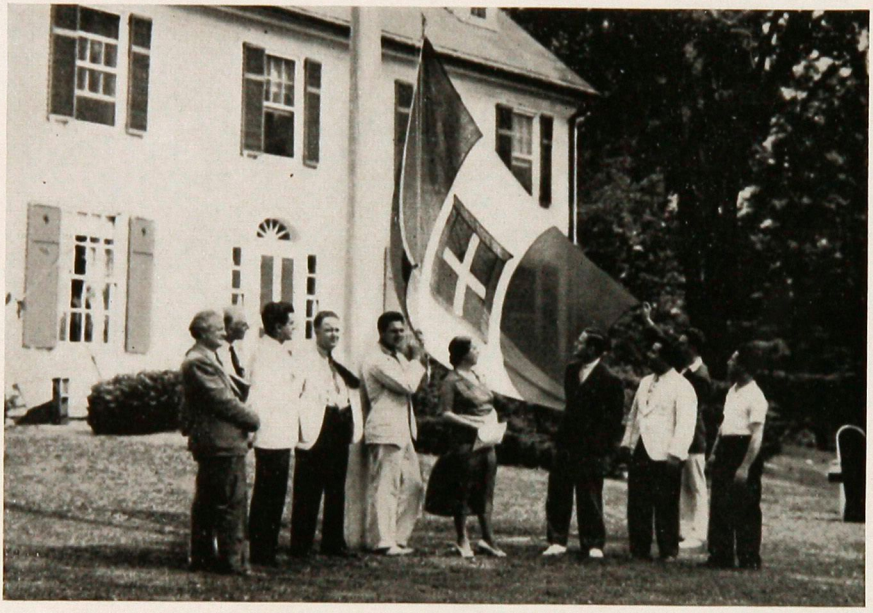
Scholarships For the summer of 1938, several scholarships are available for young college graduates who would be unable to attend without such financial assistance. The School gratefully acknowledges the offer of the Mrs. F. Gould Scholarship of $225; and the Mrs. Orsula Soraci Scholarship of $100. Two other scholarships of $50 each are offered to young Italian teachers who have never attended Middlebury. Application should be made to Dr. Merlino before May fifteenth.

Self-Help Another important way in which students may assist in defraying their expenses is by waiting on table in the Italian dining room. All waiters or waitresses are students at the school who are able to use Italian exclusively in the dining room. The remuneration for this service is their board. The remaining cost of the summer session may be as low as $125. Those interested should write for information and application blanks to Miss Mary C. Dutton, Middlebury College.

Books A special collection of books has been organized as a library of suggestions for high school teachers of Italian. The collection includes children's books in Italian; books about Italian life and culture for young students; and suggestions for supplementary reading.

There is also an Italian bookshop on the campus, at which students will be able to purchase the texts required for class work, as well as a variety of classic and modern Italian literature which should prove very interesting to a lover of the language.

Correspondence The address of the Acting Director of the Italian School is Dr. Camillo Merlino, Dept. of Romance Languages, Boston University, Boston, Massachusetts. Correspondence concerning admission, courses, credits, and degrees should be addressed to Prof. Stephen A. Freeman, Dean of the French School, Middlebury, Vermont. Correspondence concerning rooms should be addressed to Miss Virginia Ingalls, Office of the Summer Session, Middlebury College, Middlebury, Vermont.



A bit of Italy

The Spanish School

THE SPANISH SCHOOL

THE MIDDLEBURY SPANISH SCHOOL, which has become an important center of hispanic studies in this country, will hold its twenty-second session this summer. The School will again be under the direct supervision of Professor Juan A. Centeno who has been associated with the School for the past nine years. Aiming to perpetuate the enviable reputation the Spanish School now enjoys throughout the country, he will strive to maintain those high standards of teaching and that truly Spanish atmosphere which have made of the School in the past a distinct and unusual success.

The School is proud to announce the return of Pedro Salinas, an outstanding figure of Spanish letters, as Visiting Professor for 1938. Professor Salinas has been long associated with American students of Spanish both as professor at the Centro de Estudios Históricos of Madrid and as Director of the International Summer University of Santander. Studying under the guidance of this well-known professor is a privilege which Middlebury is glad to offer its students again this summer. In addition to the evening lectures, he will offer two courses: The Modern Spanish Novel and Spanish Baroque Literature.

This summer, in addition to a Visiting Professor from Spain, the Spanish School brings a Guest Professor from Spanish America: Margot Arce of the University of Puerto Rico. Professor Arce, one of Spanish America's leading scholars, was so successful at Middlebury in the summer of 1933 that the School is happy to announce her return. She will teach a general course on Spanish American Literature and a specialized course on the Novel in Spanish America.

The remainder of the faculty will be composed of Professors Casalduero, Sánchez y Escribano, Dinamarca and Louis Solano, all successful teachers of former summers.

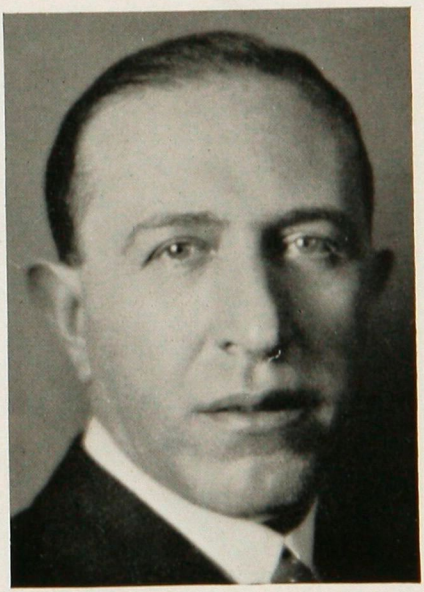
SPANISH SCHOOL STAFF

JUAN A. CENTENO, *Dean.*

A.B., Instituto de San Isidro, Madrid, 1920; M.D., University of Madrid, 1927; Graduate Fellow, University of Wisconsin, 1927-28; Instructor in Spanish, University of Oregon, 1928-29; Instructor of Spanish, University of Syracuse, 1929-30; Instructor of Spanish, Middlebury Spanish School, 1929-30-31; Associate Professor of Spanish, Middlebury College, 1931-32; Professor of Spanish, Middlebury College, 1933—.

PEDRO SALINAS, *Visiting Professor.*

Licenciado en Filosofía y Letras, University of Madrid, 1913; Doctor en Filosofía y Letras, University of Madrid, 1916; Litt.D., Middlebury College, 1937; Lector of Spanish Literature, University of Paris (Faculté des Lettres), 1914-17; Professor of Spanish Language and Literature, University of Seville, 1918-30; Lector of Spanish, University of Cambridge, 1922-23; Director of the Course for Foreign Students, Centro de Estudios Históricos, Madrid, 1928-31; Director of the Contemporary Literature Division, Centro de Estudios Históricos, Madrid, 1932-36; Professor of Spanish Language for Foreign Students, Central School of Languages, Madrid, 1930-36; Professor of Spanish Language and Literature, University of Madrid, 1931-36; General Secretary of the International Summer University of Santander, 1933-36; Delivered the Turnbull Poetry Lectures, 1936; Special Lecturer in Spanish, Johns Hopkins University, 1937-38; Visiting Professor, Wellesley College, 1936-37-38; Visiting Professor, Middlebury Spanish School, 1937-38.



Guest lecturer at the following European universities: King's College, Oxford; Université Libre de Bruxelles, Institut d'Etudes Franco-Hispaniques de l'Université de Paris, Hamburg, Berlin, Bonn, and Köln. Official lecturer of the Instituto de las Españas, Columbia University, 1936-37.

Author of: *Presagios*, Madrid, 1923; *Poema de Mío Cid* (in modern verse), Madrid, 1925; *Víspera del gozo*, Madrid, 1926; *Seguro Azar*, Madrid, 1929; *Fábula y Signo*, Madrid, 1931; *Meléndez Valdés* (edited with critical study), Madrid; *La voz a tí debida*, Madrid, 1933; *Razón de amor*, Madrid, 1936.

Frequent contributor to the principal Spanish literary reviews since 1915; *España*, *La Pluma*, *Índice*, *Revista de Occidente* etc. Director of *Índice de Literatura Contemporánea* published by the Centro de Estudios Históricos.

MARGOT ARCE,

A.B., University of Puerto Rico, 1926; A.M., University of Puerto Rico, 1928; Doctor en Filosofía y Letras, University of Madrid, 1930; Instructor of Spanish, University of Puerto Rico, 1926-28; Assistant Professor of Spanish, University of Puerto Rico, 1930—; Visiting Professor from Spanish America, Middlebury Spanish School, 1933; Visiting Professor, Middlebury Spanish School, 1938.

Author of: *Garcilaso de la Vega*, Madrid, 1930; articles dealing with Cervantes, Pedro Salinas, Gabriela Mistral, Palés Matos, Antonio Machado, Gerardo Diego, Góngora, and other literary and linguistic subjects published in *Repertorio Americano*, *Atenea*, *La Hora*, *Revista del Ateneo Puertorriqueño* and other periodicals.

JOAQUÍN CASALDUERO.

Licenciado en Filosofía y Letras, University of Madrid, 1923; Doctor en Filosofía y Letras, University of Madrid, 1927. Has taught Spanish Literature at the University of Strasbourg, 1925-27; University of Marburg, 1927-29; University of Cambridge, 1930; Lecturer at the University of Oxford, 1931; Assistant Professor of Spanish, Smith College, 1931—; Instructor, Middlebury Spanish School, 1932-33-35-36-37-38.

Author of articles dealing with Tirso de Molina, Unamuno, Ganivet, Galdós, Cervantes and Bécquer published in *Die Neueren Sprachen*, *Revista Síntesis*, *Bulletin Hispanique*, *Revista de Filología Española*, *Cruz y Raya*, and *P.M.L.A.*; *Compendio de Historia de la Argentina*, translation from English with Juan Mascaró, by F. A. Kirkpatrick, Cambridge University Press, 1929.

Back Row: Srta. Araujo, Sr. Sánchez y Escribano, Sr. Predmore, Srta. Curtis, Sr. Woodfall, Srta. Rodríguez Castellano, and Sr. Dinamarca.

Front Row: Sr. Casalduero, Sra. Centeno, Sr. Salinas, Sra. Casalduero, and Sr. Centeno.

SALVADOR DINAMARCA.

Graduate of the University of Chile, 1928; A.M., Harvard University, 1936; Fulfilled the residence requirement for the degree of Ph.D. in Romance Philology, Harvard University, 1937; Vice-Consul of Chile, Philadelphia, 1928; Acting-Consul, 1929; Consul, Baltimore, 1930; Consul, Boston, 1934—; Instructor in Spanish, St. Joseph's College, 1928-30; Instructor in Spanish, Harvard University, 1930-37; Instructor in Romance Languages, Brooklyn College, 1937—; Instructor, Middlebury Spanish School, 1936-37-38.

Author of: *La obra educacional del Dr. Puga-Borne*, 1928; *Frecuencia relativa del lenguaje periodístico de Chile*, 1926. Also articles in *Revista Hispánica Moderna*, *Anales de la Universidad de Chile*, *Hispania*, *Atenea* and *El Mercurio*.

FEDERICO SÁNCHEZ Y ESCRIBANO.

A.M., University of Michigan, 1926; Ph.D., University of California, 1933; Instructor in Spanish, Ohio State University, 1923-24; Instructor in Spanish, University of Michigan, 1924-27; Instructor in Spanish, University of Washington, 1927-29; Associate in Spanish, University of California, 1929-34; Assistant Professor of Spanish, Connecticut College, 1934—; recipient of a grant by The American Council of Learned Societies, 1935-36; Instructor, Middlebury Spanish School, 1936-37-38.

Author of: *Una biografía desconocida de Juan de Mal Lara*, *Hispanic Review*, 1934; *Algunos aspectos de la elaboración de la Philosophía vulgar*, *Revista de Filología Española*, 1935; *Manifestación moderna y nueva de la apócope en algunas voces* (in collaboration with Miss Zelmira Biaggi), *Hispanic Review*, 1937; Also articles in *Hispania* and *Hispanic American Historical Review*. Co-editor of Fernán Caballero's *La Gaviota*, Heath, 1931.

LOUIS FRANCIS SOLANO.

Harvard University, A.B., 1924; A.M., 1925; Ph.D., 1931; Harvard University, Instructor, 1925-28; 1929—; Tutor in Modern Languages, 1927-28, 1929—; Radcliffe College, Instructor, 1931—; Tutor in Modern Languages, 1929—; Simmons College, Instructor, 1927; Harvard Summer School, 1931, 1933; Harvard Sheldon Traveling Fellow, 1928-29; Enrolled student at the Sorbonne, 1928-29; École Nationale des langues orientales vivantes (Certificate de première année d'albanais et de roumain), 1928-29; Scuola di Lingue Orientali di Napoli, 1929; Instructor, Middlebury Summer Session, Casa Italiana, 1932; jointly for the Schools of French, Italian and Spanish, 1934, 1935, 1936, 1938.

Author of: *The Phonoloby of Neapolitan*; *Contributions to Basque Lexicography* in *Harvard Studies and Notes in Philology and Literature*, Vol. xx; contributor to *Speculum* and *Language*; in preparation, *A Grammar of Albanian*.

THE COURSES OF STUDY

The courses offered in the Middlebury Spanish School are planned for teachers of Spanish and students who have acquired some proficiency in the language; therefore *no beginner's courses are given*. With the exception of certain basic courses, which are offered every summer, the program changes yearly in a cyclic form, giving the student an opportunity to cover thoroughly in a period of four years, the fundamental phases of Spanish thought and letters.

In order to coordinate better the program of studies, the courses have

A corner of the Library

been arranged in groups. Candidates for an advanced degree will be required to take at least one course in each group in filling their residence requirements.

The utmost cooperation will exist between the Spanish and the French and Italian Schools, thus offering unusual advantages to students in the Romance Language field.

Charlas

Every Monday evening at seven o'clock in the Social Hall of the Spanish House a talk will be given by Professor Salinas. He will speak on certain traits of Spanish psychology as seen in real and fictional characters—typified by the following:

I. La Santa.
II. La Aventurera.
III. El Caballero andante.
IV. El conquistador.
V. El parásito.
VI. El seductor.

It is unnecessary to register for this series of talks and no academic credit will be allowed.

I. Language.

1. ORAL WORK AND SELF-EXPRESSION IN SPANISH.

This course is designed to give the student systematic and intensive training in Spanish oral practice and self-expression. The conversation in the class room is

based on assigned topics, readings in contemporary books and essays, with definite vocabulary preparation. Oral reports form an integral part of this course. Students will be assigned to sections in this course.

Daily at 10.00 SR. SÁNCHEZ Y ESCRIBANO and Assistant.

Reference texts: Each student should provide himself with an all-Spanish dictionary, such as *El Pequeño Larousse Ilustrado.*

2. ADVANCED GRAMMAR AND COMPOSITION.

The aim of this course is to review systematically the fundamental principles of grammar and to train the student in the use of idiomatic Spanish. The work is essentially practical and consists chiefly of drill in oral and written sentence structure, paraphrasing from Spanish texts, translation and free composition. Students will be assigned to sections in this course.

Daily at 8.00. SR. CENTENO and SR. DINAMARCA.

Text: Tarr and Centeno, *A Graded Spanish Review Grammar with Composition,* (Croft and Company).

3. ADVANCED COMPOSITION.

This course is designed for students who already have a fundamental knowledge of Spanish grammar and it aims to provide an opportunity for ample practice in the writing of related and connected Spanish. The work of the course comprises translation from English into correct and idiomatic Spanish, class discussion of these translations, study of a certain number of difficult points of grammar, analysis of shades of meaning and style, and weekly free compositions.

Daily at 10.00. SR. CENTENO.

Text: Castillo and Montgomery, *Advanced Spanish Composition,* (Johnson Publishing Co.) In addition, mimeographed material will be supplied frequently.

Reference texts: Each student should provide himself with a complete Spanish grammar, an all-Spanish dictionary such as *El Pequeño Larousse Illustrado* and a Spanish-English dictionary.

4. PHONETICS.

After a survey of the elements of general phonetics, the course will deal with the theoretical and practical study of Spanish phonetics; articulation, vowels and consonants; grouping of sounds, quantity and accent; intonation, versification and rhythm. In addition to the theoretical instruction, exercises in diction and phonetic transcription will be done by the students; the recording phonograph will be frequently used enabling students to analyze and correct their own diction. The method is scientific, and at the same time simple and practical.

Daily at 9.00. SR. DINAMARCA.

Text: T. Navarro Tomás, *Manual de Pronunciación Española,* (4th ed.), Madrid, 1932.

7. ROMANCE LINGUISTICS.

A general study of the fundamental principles governing the development of the Romance languages from Latin through Vulgar Latin, with especial reference to French, Spanish, and Italian. Practical exercises and readings of texts.

This course is designed to provide teachers of the Romance languages with a knowledge of comparative philology indispensable to their teaching. It also meets the requirements for the Doctorate in Modern Languages.

The course is open without further charge to students regularly enrolled in the Schools of French, Italian, and Spanish. Because of this fact, the class work will

Una Tertulia

be conducted in English in so far as is necessary. A knowledge of all three languages is not indispensable.

Daily at 2.00 in Old Chapel 9. MR. SOLANO.

Reference books C. H. Grandgent, *An Introduction to Vulgar Latin*; Bourciez, *Eléments de linguistique romane*; Guarnerio, *Fonologia romanza*; Meyer-Lübke, *Introducción al Estudio de la Lingüística Romance*.

II. Methods.

8. METHODS OF TEACHING SPANISH.

The purpose of this course is to give practical help in solving the problems that arise in the teaching of Spanish under present-day conditions. The lectures and discussions will cover the methods of teaching more difficult points of grammar, the presentation of reading lessons according to modern ideas, with a survey of textbooks and helpful material such as rhymes, dialogs, songs, etc., etc. Students will be referred to recent publications on methodology, both in books and periodicals.

Daily at 11.00. SR. SÁNCHEZ Y ESCRIBANO.

III. Civilization

9. ANCIENT AND MEDIEVAL SPAIN.

In this course the history of Spain will be studied from the early ages to the period of the Catholic Kings with reference to the political, social and economic development. Particular emphasis will be placed on the influence of Spain on the

Roman Empire and on Islam, and on the evolution of monarchy in the Christian Kingdoms. Importance will be given to the role of geographic and racial elements and their contribution to the individual activity, to the evolution of ideas, institutions, art and customs.

It is recommended that students planning to take this course read in advance some standard text such as Aguado Bleye's *Historia de España* or Altamira's *Historia de España*.

Daily at 9.00. Sr. Casalduero.

IV. Literature

13. SURVEY OF SPANISH-AMERICAN LITERATURE.

A survey course on the history of Spanish American literature covering the colonial, revolutionary, romantic, and modern periods. Special emphasis will be given to the Modernist movement. Analysis of texts, lectures and readings on the outstanding personalities of the various periods and their works will constitute the basis of the course.

Daily at 11.00. Srta. Arce.

Text: Emilio Solar-Correa, *Poetas de Hispano-América*. Each student will find it very useful to own a copy of *Antología de la poesía española e hispanoamericana* by Federico de Onís.

It is suggested that students do some reading in advance of such books as: José Hernández, *Martín Fierro*; Rómulo Gallegos, *Doña Bárbara*; José Rivera, *La Vorágine*; Ricardo Güiraldes, *Don Segundo Sombra*; D. F. Sarmiento, *Facundo*; José Rodó, *Ariel*; Teresa de la Parra, *Las memorias de Mamá Blanca*; Gabriela Mistral, *Desolación*; Pablo Neruda, *Residencia en la tierra*.

15. LYRIC POETRY OF THE 16th AND 17th CENTURIES.

The purpose of this course is to give the student a complete vision of the poetical world of the Renaissance and the Baroque periods. A study of the personality and significance of the most representative poets—Boscán, Garcilaso de la Vega, Fray Luís de León, Herrera, Lope de Vega, Góngora and Quevedo—of both periods.

Daily at 8.00. Sr. Casalduero.

Texts: A detailed list will be furnished on request to the Dean.

20. MODERN NOVEL.

After an introduction dealing with the antecedents of the realistic novel, the main currents of the modern novel are treated both as to types and through the most significant authors: Fernán Caballero, Alarcón, Pereda, Galdós, Valera, Pardo-Bazán, Clarín, Palacio Valdés and Blasco Ibáñez.

It is suggested that students planning to take this course read in advance as many as possible of the following novels: Fernán Caballero: *La Gaviota*; Alarcón: *El sombrero de tres picos, El Escándalo*; Pereda: *El sabor de la tierruca, Sotileza*; Galdós: *Doña Perfecta, Misericordia, Nazarín, Realidad*; Valera: *Pepita Jiménez, Doña Luz*; Coloma: *Pequeñeces*; Pardo-Bazán: *Los Pazos de Ulloa, La Quimera*; Clarín: *La Regenta, Su único hijo*; Palacio Valdés: *La hermana San Sulpicio, La alegría del capitán Ribot*; Blasco Ibáñez: *La barraca, Los cuatro jinetes del Apocalipsis*.

Daily at 11.00. Sr. Salinas.

24. SPANISH AMERICAN NOVEL.

A comprehensive course on the growth and trends of the Spanish American novel from colonial times to the present, giving emphasis to the Romantic and

Modern periods. Among other topics, this course will study: the European influences of Scott, Chateaubriand, Zola and Gorki; the novels of the Indians and Gauchos; the American themes, landscapes and problems in modern fiction. Analysis of technique, lectures, and readings of the representative novels.

Daily at 10.00. SRTA. ARCE.

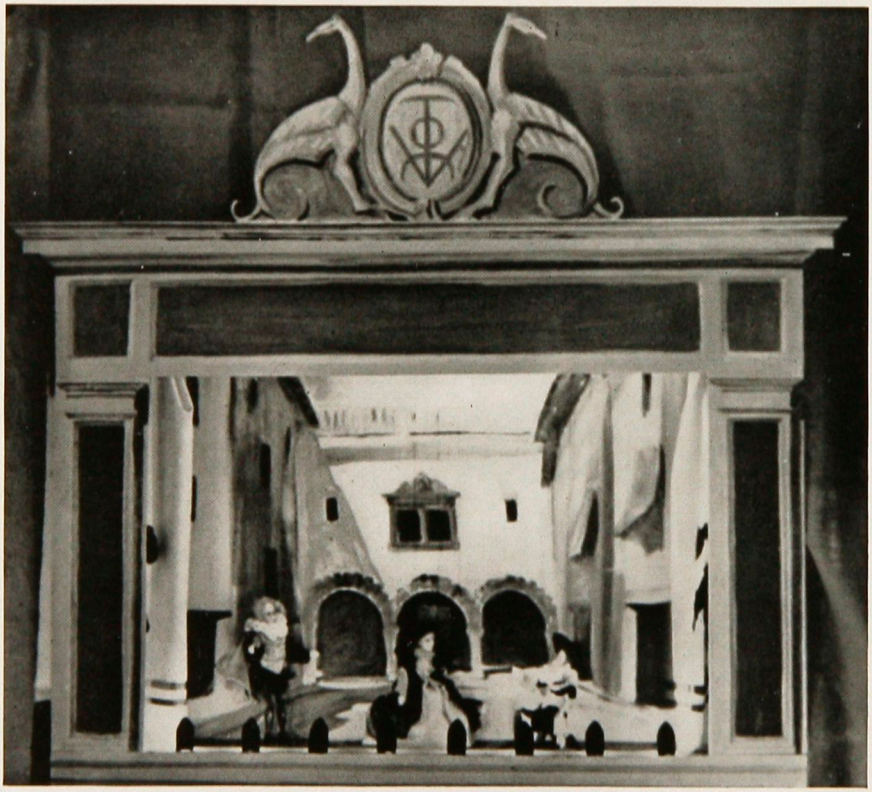
Texts: A detailed list will be furnished on request to the Dean.

24. SPANISH BAROQUE LITERATURE.

The object of this course is to present the specific characters of the Spanish Baroque of the 17th century. These will be studied in the most representative works of the outstanding Baroque authors: the lyric poetry of Góngora; the theatre of Calderón and his disciples; the novelistic prose and the essay of Quevedo and Gracián.

Daily at 12.00. SR. SALINAS.

Texts: Góngora, *Soledades* (edition of D. Alonso); Calderón, *La vida es sueño* (comedia), *La dama duende*, *El gran teatro del mundo*, *La cena de Baltasar*; Moreto, *El desdén con el desdén*; Quevedo, *Vida del buscón* (edition of A. Castro), *Poesías selectas*, *Páginas escogidas* (edition of Alfonso Reyes); Gracián, *El criticón*.



Marionettes

Program of Courses

Language

1. Oral Practice.
2. Advanced Grammar.
3. Advanced Composition.
4. Phonetics
5. Advanced Phonetics.
6. Spanish Philology.
7. Romance Linguistics.

Methods

8. Methods.

Civilization

9. Ancient and Medieval Spain.
10. Modern and Contemporary Spain.
11. History of Spanish Art.

Literature

12. Survey of Spanish Literature.
13. Survey of Spanish-American Literature.
14. Literature of the Middle Ages.
15. Poetry of the Classical Period.
16. Drama of the Classical Period.
17. Novel of the Classical Period.
18. Mystic Literature.
19. Literature of the 19th Century.
20. Modern Novel.
21. Contemporary Essay.
22. Contemporary Novel.
23. Contemporary Poetry.

24. SPECIAL COURSES.

This group comprises courses not included in the regular program. In past sessions, the following subjects have been studied:

1935—Lope de Vega.
1936—The Romancero.
1937—Spanish Romanticism.

This year two Special Courses will be offered: Spanish Baroque Literature and the Spanish American Novel.

Credits Two credits or semester hours will be allowed for each daily course. (See *Credits* on page 7.) Course 1 may, with the consent of the Dean, be taken a second summer for credit, since the material of this course is varied each year.

Other Schools In accordance with the close cooperation established with the Schools of French and Italian, it is permissible for regularly enrolled students in the Spanish School to audit courses in French and Italian, without charge. Members of the Spanish School may also enroll for credit in French and Italian courses, on payment of a fee of $10 for each course. The reciprocal arrangement is made for members of the French and Italian Schools. Permission for such special enrollment must be secured from the heads of both schools concerned. Credits earned in the Spanish School may be counted toward the Middlebury Master's Degree in French and Italian, subject to any special requirement of the latter schools. See also the announcement of the Music Center, page 6.

Attention is called to the course in Methods of Teaching Modern Foreign Languages, given in English by Professor Tharp of the French School. This course is open, for credit, to students in the Spanish School, without extra charge. Full description of the course will be found on page 32.

Books General supplies and text books published in this country may be purchased in the College Book Store. In addition, the Spanish School has a small Book Store opened only at fixed hours in Hepburn Hall. Here students may secure, at very low prices, those books printed abroad which are used as texts in some courses, and other Spanish books dealing with contemporary literature.

Students are advised to provide themselves before coming with an all-Spanish dictionary, such as Calleja's *Diccionario Ilustrado*, or *El Pequeño Larousse Ilustrado*, Heath and Co.

Library The Spanish Library consists at present of over 4,000 titles comprising such subjects as language, literature, history, and civilization. During the past years the library has been the recipient of gifts from the Centro de Estudios Históricos, the Junta de Relaciones Culturales, the Academia de la Historia de Cuba, and the Hispanic Society of America. Several anonymous gifts have also been received. The most representative periodicals of Spain and Spanish America, as well as publications in this country dealing with the Spanish language and literature, are received.

LIFE IN THE SCHOOL

Use of Spanish The only language used in the School is Spanish; therefore, *no student will be admitted to the School unless he is able and willing to use only Spanish while in attendance.* This rule goes into effect from the moment the student arrives, and holds good for all picnics and excursions. Students may, of course, use English in their dealings with the people of the village, but even in such cases they are not supposed to use English among themselves. Each student is required to *pledge his word of honor* to observe this rule of no English, and it is with this condition that the Dean admits each student to the School. Only the Dean may grant temporary release from this rule, upon occasions which may warrant it. The Dean reserves the right to dismiss students who willfully break this rule which has become a cherished and unique tradition of the School.

Students are asked to refrain from reading newspapers that are in English, and they should not have such newspapers sent them from their home town or city. The most important Spanish newspapers are received at the School and are at the disposal of the students in the social hall of the Spanish House. The students are requested to subscribe, upon their arrival, to a Spanish newspaper for the period of the session.

At Lake Dunmore

The Spanish House One of the most attractive features of the School is the friendliness which exists between the faculty and students, in no small measure due to the fact that all students, as well as the Dean and instructors, reside in Hepburn Hall. Built on the highest point of the campus, it commands views of exceptional beauty and grandeur, with the Green Mountains to the east and the Adirondacks to the west.

The rooms are *en suite* with a study for each two students. All bedrooms are single, and each suite is connected with a lavatory. Every floor has two separate shower-bath rooms with three showers each.

Connected with the main structure by a loggia is the building containing the commons and the Social Hall, where most of the social gatherings of the School take place. This hall serves also as a general assembly and lounging room for the students and instructors.

A spacious and delightful garden surrounds the southern exposure of the Spanish House where students are free to lounge and study at will.

There is a graduate nurse on regular duty on the campus within the reach of every student. The students may feel that they are amply protected in case of emergency.

The Spanish Dining Room The hum of conversation in the Spanish dining room is natural and spontaneous. Students quickly forget their shyness of a foreign language at meal hours when guided by understanding instructors who preside at each table. In order that the students may

get better acquainted with each other and with the various instructors, they are required to change tables according to a system of rotation.

Regularly enrolled students in the French and Italian Schools who have a knowledge of Spanish may, with the permission of the Dean, arrange to have some of their meals in the Spanish dining hall.

Activities The activities outside of the recitation room constitute an important feature of the life of the student while attending the Spanish School. These activities are designed not merely to furnish entertainment and relaxation, but also to give the student an opportunity to become better acquainted with various manifestations of Spanish customs and life.

Weekly programs are planned at the beginning of each week and are arranged so as not to interfere with the student's study and relaxation. These short programs include the following subjects:

[a] Dance or musical recitals.
[b] Dramatic or literary entertainments.
[c] Readings, or informal talks by members of the faculty.
[d] Spanish games and plays.

On occasional Friday evenings, dances are held in the college gymnasium. The annual Masquerade Ball is always a most colorful and enjoyable affair. Prizes are given for the most original costumes and students are urged to make advance preparation for this event.

The School again plans to bring several all-Spanish movies to the local theatre.

On Sunday mornings and evenings the students of the Spanish School will be free to accept the invitation of the French School to attend the chapel services and the concerts of French chamber music.

Folk Songs and Dances For a number of years the singing of folk songs after the evening meal has been a tradition of the School. This summer particular emphasis will be given to the study of folk songs and, as an added feature, Spanish folk dances. Informal classes will be held several afternoons each week and will be taught by Srtas. Justa and Arsenia Arroyo. Attention will be given to the application and adaptation of this material to Club Work.

The Spanish School issues its own *Cancionero* containing the words of the most popular folk songs. The musical score for many of these songs may be found in Benedito's *Pueblo* and *Canciones Populares Españolas.*

The Literary Competition Every year a literary competition takes place among the students enrolled in the Spanish School. The works

Informal Sing

presented must be original, written in Spanish, and may be on any of the following topics:

1. An original short story.
2. A short critical essay on any phase of Spanish or Spanish American literature, on a particular author, or on a selected work of a Spanish or Spanish American writer.
3. An essay discussing the advantages of the Spanish language from the cultural and social points of view.

The conditions of the contest will be announced in detail the first week of the session. The contest closes at midnight, August 1.

A cash prize of $25 will be awarded to the winner in this contest by Chapter Mu of Sigma Delta Pi, the national Spanish honorary society. The prize may be divided if the jury deems it advisable. Two other minor prizes will also be awarded.

The works receiving prizes will be read at a special meeting which will take place at the end of the session.

OTHER INFORMATION

Arrival Beginning Friday morning, July 1, students will be met at the station by a Spanish School representative who will direct them to taxis and assist with arrangements for luggage.

As soon as possible, students should report at the office of the Dean in Painter Hall to register for their courses and receive other information.

The first official assembly of the Spanish School will be held at the Social Hall of the Spanish House, Sunday evening, July 3 at seven o'clock. All students are required to attend. Classes will begin at eight o'clock, Monday morning, July 4. See also page 10.

Consultation During the entire summer the Dean will hold regular consultation hours at his office in Painter Hall, Room 14, from 11 to 12, and from 2 to 3 daily. Arrangements may be made with his secretary for special consultations at other hours.

Scholarships Three scholarships of fifty dollars each will be awarded this summer. Only students who have never attended the Middlebury Spanish School, and who would be unable to attend without such financial assistance, are eligible. These scholarships will be awarded on the basis of need, merit, and scholastic promise. Application should be made to the Dean before May 31.

Self Help In addition to the scholarships a limited number of students are provided an opportunity to defray part of their expenses—free board—by acting as waiters and waitresses in the Spanish dining hall. A fluent speaking knowledge of Spanish is essential to be granted one of these positions. Those interested may write to Miss Mary C. Dutton, Dietitian, Middlebury College, Middlebury, Vermont, for information and application blanks.

Mail to Students In order to insure prompt delivery of their mail, students should have all letters and other mail matter addressed in care of the Spanish School, Middlebury, Vermont.

Correspondence Communications regarding admission, courses, credits and other academic information may be addressed to Prof. Juan A. Centeno, Dean of the Spanish School, Middlebury College, Middlebury, Vermont.

Correspondence regarding *rooms, reservations and rates* may be addressed to Miss Virginia Ingalls, office of the Summer Session, Middlebury College, Middlebury, Vermont.

School of German

THE SCHOOL OF GERMAN

THE MIDDLEBURY SCHOOL OF GERMAN is the forerunner of all the Middlebury language Schools which were modelled after the "Middlebury Idea." It was founded in 1915 on the initiative of Miss Marian P. Whitney, former head of the German Department of Vassar College, and of Miss Lilian L. Stroebe of Vassar who was its director until 1918. After the War in 1931, when the School reopened, Professor Ernst Feise of the Johns Hopkins University was appointed Director of the School which was removed to the neighboring village of Bristol in accordance with the two leading principles of the Middlebury Summer Schools, isolation and concentration.

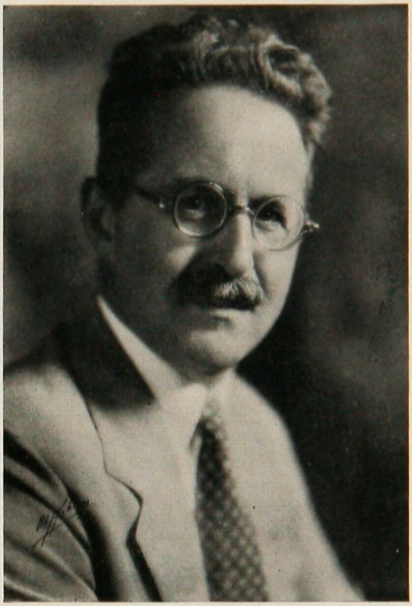
The Idea This segregation seemed necessary if students were to concentrate all their efforts upon one language alone; for, remote from the contact with the other foreign languages and not distracted by the life of a larger English-speaking community around them, they are to merge into the intimate circle of a German Arbeitsgemeinschaft and for the six weeks of the session are to make the German language in work and play their sole medium of communication.

The location proved highly successful from the very outset. The life of the little German community centers around the quaint New England square of the village, with the schoolhouse at one corner, the Bristol Inn at another, and the half dozen houses in which the students are located, scattered in the immediate vicinity. Owing to the good library and art collection lent by the College, the schoolrooms and the annex of the Inn radiate a German atmosphere essential for carrying out the plans of the school. For it is necessary that the student, beyond the knowledge to be acquired in the classroom, should come into an intimate contact with the cultural values of the foreign country, especially at a time when most portentous social and political changes are taking place, when old tables of value in art, literature, and philosophy are broken, and when an independent judgment can be formed only on the basis of historical perspective.

GERMAN SCHOOL STAFF

ERNST FEISE, *Director.*

Universities of Berlin, München, and Leipzig, 1902-1908; Ph.D. Leipzig, 1908. University of Wisconsin: Instructor in German, 1908-12; Assistant Professor, 1912-15; Associate Professor, 1915-17, Oberlehrer at the Collegio Aleman, Mexico City, 1920-23. Inspector of English in the Mexican Schools, 1923. The Ohio State University: Assistant Professor of German, 1924-27. The Johns Hopkins University: Associate Professor of German, 1927-28, Professor of German since 1928. The Middlebury College School of German, since 1931.



Publications: Die Leiden des jungen Werthers von Johann Wolfgang Goethe, Oxford University Press, 1914; Goethe's Hermann und Dorothea, Scribner's, 1917; Hauptmann's Einsame Menschen (with M. B. Evans), Henry Holt & Co., 1930. Articles in Germanic Review, Modern Language Notes, Monatshefte für deutschen Unterricht, Euphorion and other periodicals. Advisory Editor Modern Language Notes and Books Abroad; Editorial Board, Monatshefte für deutschen Unterricht. General Editor Gateway Books, W. W. Norton, Inc.

WERNER NEUSE, *Dean.*

Universities of Berlin (1918-23) and Giessen (1929-30); Teachers' College, Columbia University, 1928-29; Summer Schools in Geneva, 1925 and Madrid, 1926. Ph.D. Giessen, 1930. Studienreferendar and Studienassessor at various schools in Berlin, 1923-27. University of Wisconsin: Instructor in German, 1927-28; Hunter College, Instructor in German, 1928-29; Studienrat at the Karsen Experimental School, Berlin-Neukölln, 1930; University of Wisconsin, Instructor in German, 1930-31. New York University, Instructor, 1931-32. Middlebury College, Associate Professor since 1932. The Middlebury College School of German since 1931. President Interscholastic Federation of German Clubs.

Publications: Friedrich Schnack: Klick aus dem Spielzeugladen, Henry Holt and Co., 1935. Wege zur deutschen Kultur, J. B. Lippincott Company, 1937. Vom Bild zum Wort, J. B. Lippincott Company, 1938. Articles on modern authors, methods of teaching, and stylistic problems in various journals.

WILHELM RICHARD GAEDE.

Universities of Marburg, Montpellier (France), and Münster, 1909-14; Ph.D., Münster, 1913. Tutor in Denmark and France, 1913; Studienassessor in German Schools, 1914-19; organizer of Volkshochschule in Bunzlau (Schlesien), 1919; director of various educational institutions in Prussia, 1920-29; assisting in the

organization of the educational system of Thuringia, 1923; Ministerialrat in the Prussian Kultusministerium (in charge of publicity department and High School Teachers Training department), Berlin, 1929-33. Brooklyn College, Instructor, 1933-35; Swarthmore College, Assistant Professor, 1935-36. Brooklyn College, Associate Professor of German, since 1936. The Middlebury School of German, since 1935.

Publications: Die Beziehungen zwischen Chrétien de Troyes und Hartmann von Aue, Münster, 1913. Die Schulordnung für die öffentlichen höheren und mittleren Schulen Preussens, Berlin, 1932. Articles in various periodicals. Goethe, The Cordon Co., 1937. Editor, Blätter der Freien Volksbühne Hanau, 1927-28; Zeitschrift für französischen und englischen Unterricht, Berlin, 1930-33. Ecrivains d'Hier et d'Aujourd'hui, Weidmann, Berlin, 1930-33. Co-editor of Germany Past and Present, a series of cultural readers, The Cordon Co.

IRENE B. JORDAN.

Universities of Berlin and Goettingen, 1922, 1924-31; Staatliches Lehrerseminar Berlin, 1923-24; Staatsexamen in Modern Languages and Physical Education, Berlin, 1932; Loheland, Bode, and Gindler Schools of Rhythm, Berlin, 1922-24 and 1930-32; Instructor in Rhythmics and Dancing, Carleton College, 1934-36; Instructor in German, Riverdale School and Brooklyn College, New York, 1938—.

FRIEDRICH WILHELM KAUFMANN.

Universities of Bonn and Freiburg, 1910-14; University of Chicago, 1925-26; Ph.D. University of Chicago, 1926; Studienreferendar at the Oberrealschule in Köln, 1919-20; Assistant in Psychology, Pathological Clinics in Bonn, 1920-21; Studienassessor at the Gymnasium in Rheinbach. Elmhurst Academy, Elmhurst, Ill.: Instructor in German, 1924-25; Professor of German, 1925-29. Smith College, Assistant Professor of German, 1929-31; Associate Professor 1931-35. Oberlin College, Professor of German, since 1935. Hunter College Summer School, 1930. The Middlebury School of German, since 1931.

Publications: Hagboldt and Kaufmann, A Modern German Grammar, 1927; Inductive Readings in German I, 1927; Deutsch für Anfänger, 1930; Kaufmann and Balduf, Inductive Readings in German III, 1929; Kaufmann, A Brief Course in German, all at The Heath Chicago German Series; K. H. Waggerl: Brot, Gateway Books, W. W. Norton, 1935; Müller-Partenkirchen: So ist das Leben, 1935, D. C. Heath. Articles on German authors, the teaching of German in The German Quarterly, The Germanic Review, and Monatshefte für deutschen Unterricht. Contributing Editor, Books Abroad.

HELEN OTT.

New York State College for Teachers, A.B., 1925; Middlebury College School of German, M.A., 1935. Teacher in Watertown, N. Y., 1925-26; Ravenna, N. Y., 1926-31; Sag Harbor, N. Y., 1931-33. Albany, N. Y., since 1933. Treasurer, Hudson Valley Chapter A.A.T.G., 1930-31; Secretary-Treasurer since 1936. National Vice-President, A.A.T.G., since, 1937.

ROBERT RÖSELER.

Normal School Bromberg (Germany), 1902; University of Posen (Germany), 1905-09; Teacher's Diploma for Secondary Schools, Posen, 1909; Examination for School Principal and for the Office of Superintendent of Schools, Posen, 1910;

Ph.D., The Ohio State University, 1928. Realschullehrer, Realschule Czarnikau (Germany), 1903-05; Lehrer für Methodik des Unterrichts, Herderinstitut, Riga (Latvia), 1911; Seminarlehrer und Rektor der Uebungschule, Lehrerseminar Koschmin (Germany), 1912-13; Instructor of Educational Sciences and German Language and Literature, Teachers' Seminary, Milwaukee, Wis., 1913-20; Rector at the Oberralschule, Mexico City, 1920-25; The Ohio State University, Instructor in German, 1925-28; Assistant Professor, 1928-32; Associate Professor, 1932-34; The University of Wisconsin, Professor of German, since 1934. The Middlebury College School of German, since 1931.

Publications: College German (with M. B. Evans), 1931; Das Rheinland, 1934, both at Crofts & Co.; Altes und Neues, Henry Holt & Co., 1934; Moderne deutsche Erzähler, Gateway Books, 1935. General Editor of Gateway Books, W. W. Norton, Inc. Editor of Monatshefte für deutschen Unterricht, Madison, Wisconsin.

FRITZ TILLER.

University of Berlin, 1927-30; Middlebury College, Student Assistant, 1930-32; A.M., Middlebury College, 1932; Yale University, 1932-35; Middlebury College, Instructor in German, 1932-33; Yale University, Instructor in German, since 1934. The Middlebury College School of German, 1931 and since 1934.

THE COURSES OF STUDY

PRELIMINARY EXAMINATION.

On Tuesday, July 5, all new students will be given a preliminary written examination covering grammar, free composition, and the ability to understand the spoken word. The purpose of this test is to determine the degree of proficiency of each student, thus helping him in choosing his courses adequately and obviating later changes. Beyond this it will in no way affect the student's standing in the school.

A. Literature

14. THE ROMANTIC PERIOD.

A survey of the German Romantic Movement and a study of its literature, its esthetic and philosophic theories and its art. 9.30 Mr. Feise.

20. SPECIAL INVESTIGATION.

Students advanced in their graduate study may work on special topics under the guidance of one of the members of the staff. They are, however, urged to confer with the Director before the opening of the School so that the object may be defined and the necessary books procured.

25. SCHILLER.

Schiller's dramas and poems as an expression of the German Classical Period and in their relation to the philosophy of the time as represented by Kant und Fichte. 11.30 Mr. Röseler.

35. NINETEENTH CENTURY FICTION (Introductory Literature Course).

Stories of Keller, Meyer, and Storm will be read and discussed in detail during the first part of the session; during the second, critical analysis will be based on rapid reading. No advanced students will be admitted, so that reading and speaking ability of participants may be developed gradually. 10.30 Mr. Gaede.

The German Summer Session of 1937

Phonetics Laboratory

36. MODERN DRAMA.

Interpretation of German dramas from 1890 to today (G. Hauptmann, Hofmannsthal, Schnitzler, Kaiser, Toller, Kolbenheyer, Wedekind, Mell, Wiechert, Johst). The interpretation will be based on a study of the political and social background and related to the philosophical and esthetic tendencies of the time.

8.30 Mr. Kaufmann.

B. Civilization

43. HISTORY OF GERMAN ART.

The development of German architecture, sculpture, and painting in its highest achievements. Analysis of content, form, and style. Discussions and student reports.

Text: R. Hamann, Geschichte der Kunst, Berlin, 1934.

10.30 Mr. Kaufmann.

C. Language

55. PRACTICAL PHONETICS.

A study of the formation and combination of German speech sounds with practical exercises. Special emphasis will be laid on characteristics of spoken German such as rhythm and speech melody as factors of expression.

8.30 Mr. Neuse.

All students deficient in German pronunciation will be obliged to do special work in the phonetics laboratory until their defects are corrected.

D. Language Practice

61. ADVANCED COMPOSITION AND STYLISTICS.

A systematic study of style, shades of meaning, adequacy of expression. Model selections of prose and master translations will form the basis for imitative com-

position and for translation of passages of increasing difficulty. A thorough knowledge of German grammar is prerequisite for this course.

7.30 Mr. Feise.

65. COMPOSITION AND GRAMMAR REVIEW.

A systematic review of German grammar and syntax. Compositions of gradually increasing difficulty, proceeding from concrete observations to theoretical and abstract discussion. Study of synonyms and idioms. 7.30 Mr. Gaede.

68. GRAMMAR.

A thorough and systematic review of German grammar, syntax, and basic vocabulary. Reading and stylistic analysis of simple prose and poetry. Daily papers and reports. This course is supplemented by the ORAL PRACTICE course and should be taken only in conjunction with it. No auditors. Two credits (no credit towards the M.A. degree). 7.30 Mr. Tiller.

69. ORAL PRACTICE.

The goal of this course is to develop the ability to use German correctly and idiomatically in conversation. Beginning with reading exercises and reports, it will proceed to the organization of the vocabulary into thought groups which will serve as the basis for conversation and group discussion. Since this course is designed to supplement the GRAMMAR course, it should be taken alone only by students who have demonstrated a fair knowledge of grammar (in the preliminary examination (see page 79). No auditors. One credit (no credit towards the M.A. degree). 8.30 Mr. Tiller.

LANGUAGE CLINIC. *Students who need special assistance on account of particular deficiencies in grammar, written and oral expression, will be assigned to individual members of the staff for extra work.*

E. The Teaching of German

71. METHODS OF TEACHING.

A comparative study of contemporary writers and movements in the field of modern language teaching for the purpose of appraising, developing, and formulating their contributions to the teaching of German in secondary schools and colleges. Objectives, educational values, scientific foundation of modern language teaching on the basis of modern psychology, phonetics, and progressive educational theory. Selection and organization of subject matter, critical discussion of various theories of methods, choice and use of textbooks on beginners' German, grammar, reading, and literature. The use of realia, reviews, tests, and examinations. Practical demonstration of class work in the Demonstration School.

9.30 Mr. Röseler.

78. THE GERMAN CLUB.

The organization of a German Club and the material for its activities will be presented and discussed; programs will be outlined; games, plays, songs, and folk dances will be practiced; the building of a puppet stage and the manipulation of puppets will be demonstrated; short plays, suited for high school production, will be examined. The creation of a German atmosphere in the class room will receive special attention (One credit.) 4.00 Mr. Neuse and Mrs. Jordan.

F. The Demonstration School

A. BEGINNERS' GERMAN.

Practical demonstration of the class work in a beginners' high school class: the teaching of pronunciation, oral and silent reading, acquiring of a vocabulary, fundamentals in grammar.

B. SECOND SEMESTER HIGH SCHOOL GERMAN.

Practical demonstration of the class work in a second semester of high school German. 2.30 Mr. Röseler and Miss Ott.

Students registered in the methods course will be expected to devote two hours a week to this course under the supervision of the instructor in charge. Effective means for directing observation, guidance of supervised teaching, and methods of strengthening the young teacher through conferences will be considered. Opportunity will be afforded for the solution of individual problems with which members of the class are confronted in their present teaching activities.

Schedule

7.00 Breakfast

7.30	Stylistics	—	Composition	— Grammar
8.30	Modern Drama	—	Phonetics	— Oral Practice
9.30	Romanticism	—	Methods	
10.30	Art	—	Fiction	
11.30	Schiller			

12.30 Lunch

2.30	Demonstration School
4.00	German Club

6.30 Dinner

Library and Book Store

Study Plan

The following list of courses, covering the next four years but subject to minor changes, is offered to facilitate the selection of studies especially for students working toward a degree.

A. LITERATURE

Survey Courses (4 year rotation)

11. Early Literature (1939)
12. Barock und Aufklärung (1940)
13. The Classical Period (1941)
14. The Romantic Period (1938)
15. Nineteenth Century (1939)

Detailed Studies

20. Special Investigation (yearly)
21. Goethe's Faust (1940)
22. Goethe's Novels (1939)
24. Lessing, Herder (1941)
25. Schiller (1938)
31. Kleist, Grillparzer, Hebbel (1941)
34. Lyric Poetry (1941)
35. 19th Century Fiction (1938)
36. Modern Drama (1938)
37. Modern Fiction (1941)
38. Modern Lyrics (1939)

B. CIVILIZATION

(3 year rotation)

41. German History (1939)
42. German Folklore (1940)
43. German Art (1938)

C. LANGUAGE

51. History of the German Language (1939)
55. Phonetics (yearly)
57. Phonetics Laboratory

D. LANGUAGE PRACTICE

(yearly)

61. Advanced Composition
65. Composition and Grammar Review
68. Grammar
69. Oral Practice

E. THE TEACHING OF GERMAN

(yearly)

71. Methods of Teaching
78. The German Club

F. THE DEMONSTRATION SCHOOL

(yearly)

Required Courses

Required courses for the Master's Degree are:

1. Two of the three Civilization Courses (41, 42, 43).
2. The History of the German Language (51).
3. Phonetics (55).
4. Methods of Teaching (71, including some teaching under observation in the Demonstration School).
5. Advanced Composition (61).
6. At least 8 credits in German Literature at the Middlebury College School of German, among which must be a survey course (preferably 13 or 15).

Required courses for the Degree of Doctor of Modern Languages (in addition to the foregoing courses) are:

1. One additional Civilization Course (Group B).
2. A complete Survey of German Literature (Group A).
3. Goethe's Faust (21).

The Aims The school is primarily designed for advanced students who, possessing a fair speaking and reading knowledge of German, wish to

Recreation Hall

perfect their ability to use it and desire to deepen and broaden their acquaintance with German literature as well as with its cultural background and the soil on which it has grown. If such aims will appeal primarily to teachers and graduate students majoring in the language, they should also attract those who, interested in German from a cultural point of view, would welcome the association with an homogeneous group of persons of like tastes and interests.

The Work No elementary courses are scheduled and, from the first, students speak the language of the school. Undergraduates with a good preparation will find sufficient work in intermediate courses offered and will be given proper consideration and reduced work if taking courses primarily intended for graduates. All instruction lies in the hands of native teachers, who also preside at the meals and are ready for help and advice in and outside of the classroom.

Admission For all questions concerning admission see page 5. In order to avoid too many changes during the first week of the session new students may be asked to show in a preliminary test their proficiency in the German language (see page 79). Since the success of the school and the benefit derived from attending it depends on the creation of an atmosphere of intimate group consciousness and a carrying out of a carefully planned program of six weeks, participation in all official activities of the school, such as lectures, after-dinner gatherings, and singing is obligatory. *Students not wishing to participate in the social life of the school can be accepted only in very rare cases with the consent of the Director and after an*

examination in which they have proved their excellence in handling the language. They are, however, expected to take part in the daily singing and to attend extra-curricular lectures and programs. (For Auditors see page 12.)

Credits Two credits will be allowed for all courses meeting five hours a week with the exception of courses 69 and 78, which carry one credit. All courses count toward the Baccalaureate degree and all except Grammar (course 68) and Oral Practice (course 69) count towards the Master's degree. Other information concerning credits will be found on page 7.

Degrees, Examinations, Fees For complete information concerning degrees, examinations, fees, opening of session, etc., see pages 7 to 12.

Address Correspondence concerning admission, courses, credits, and degrees should be addressed to Prof. Werner Neuse, 21 South Street, Middlebury, Vermont. Correspondence concerning rooms should be addressed to Summer Session Office, Middlebury College, Middlebury, Vermont.

LIFE AT THE SCHOOL

Center The social center and dining hall will be at the Bristol Inn in a new separate annex. The Inn is an old hostelry, well known in Vermont for its gracious hospitality and superior cuisine.

Meals Breakfast will be served at seven, lunch at half-past twelve, and dinner at half-past six. The students gather at small tables, each table

"Totentanz"

Folk Dancing

presided over by a member of the faculty. Students and teachers rotate according to a fixed schedule so as to enable all to get acquainted. After the noon and evening meals German songs are sung in the adjoining social room.

Lectures There will be brief lectures or readings after dinner and a production of a drama or a program of music every Friday evening. "Literarische Sonntagsandachten," not conflicting with local church services, will be held every Sunday morning.

Music Music is recognized as a primary factor in fostering the community spirit of the School. To be sure, the school arranges for a number of formal concerts by its own staff as well as by the musical staff of the French School and other guest artists. But the main emphasis is laid not upon the passive enjoyment of music as mere entertainment but, rather, upon having the musical life of the school grow out of the active coöperation of the students themselves. Therefore, under the leadership of Mr. Tiller, special attention will be given to the rehearsing and presentation of instrumental and vocal music by German composers. The scope of this extra-curricular activity will naturally depend on the presence of musical talent among the students. In the past, various chamber-music groups and choruses were organized and furnished the music for the Sonntagsandachten in addition to giving concerts for the school and the

village. In order to make this musical activity possible and to prevent delay in its organization, all students are urged to bring their instruments.

Attention is also called to the opportunities for theoretical and practical study of music, offered by the Music Center at Middlebury. See page 6.

Folk Dancing will be taught in course 78, but there will be opportunity for all students to join this group on special evenings of the week.

Book Store At the Bücherstube all books used in the courses may be purchased; but also recent books of fiction, drama, poetry, illustrated books on German art, and reproductions of paintings will be offered for sale at moderate prices. Textbooks may be ordered in advance by addressing the Summer Session Office, Middlebury College, Middlebury, Vermont. *Advance reading lists for all courses are ready for distribution.*

Opportunities for Service All waiters and waitresses in the German School dining hall must be able to speak German. In order to secure such a staff, opportunity is offered to a limited number of students to earn their board in return for their service. Those interested should write to the Dean of the School as early as possible.

Valley of the Otter

Middlebury Music Center

July 1 to August 18, 1938

Located on the campus of Middlebury College, close to the Language Schools, a unique Center of Music will open its doors this summer. Created with the two-fold purpose of giving instruction in theoretical and practical music and of attracting to Middlebury musicians who wish to work under pleasant and quiet conditions, the School will maintain in all its activities a standard of thoroughness and quality.

The faculty will consist of artists of high standing, including the musicians who have given the regular concerts at the French School. Instruction will be given in the following subjects: piano, violin, viola, violincello, ensemble, voice production, organ, harmony, counterpoint, canon, fugue and a seminar course in advanced composition.

In addition the school will offer two unique advantages: first, all students enrolled in the Music Center will have the privilege of sharing in the life and work of the Language Schools, without charge, as auditors, or for a nominal fee if they wish to enroll in courses. Secondly, to singers who wish to perfect their diction in French, German, Italian or Spanish, will be given the opportunity of studying those languages under native teachers, with the splendid material equipment of the Phonetics Department of the French School at their disposal.

The Music Center will be under the direction of
Mrs. André Morize

For all information address:
SUMMER SESSION OFFICE, MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT